NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

"What devil was't that hath cozened you at Hoodman Blind?" This query in Hamlet suggested the odd title for the play by Messrs. Henry A. Jones and Wilson Barrett which was produced for the first time in this country at Wallack's on Monday night. Hoodman Blind is the ancient synonym for Blind Man's Buff, and as here applied signifies the blundering blindness of human jealousy. The play, while inferior in workmanship to Saints and Sinners and The Silver King, nevertheless possesses the elements of strength and truth, and it is constructed with a view to the production of several powerful dramatic effects. Moreover it gives opportunity for a variety of good impersonations handled by Mr. Wallack's talented and experienced company, and among the unusually large number of scenes exhibited during the progress of its four acts there are several which display the wonderful resources of the scene-painter and stage-carpenter. The first-night audience was both large and representative. We were in doubt whether the tone of the piece, which is decidedly popular and democratic, would please the supposably fastidious fancy of an fashionable and critical a gathering; but the uncertainty was speedily dissipated, for the spectators had their interest aroused at the very beginning of the play, and they watched its gradual development with the closest attention, applauding the melodramatic situations in which it abounds with unbounded enthusiasm and listening with zest to the simple, hearty dialogue with every evidence of satisfaction. The crucial test of the *premier* having been passed through thus successfully, we believe Mr. Wallack may congratulate himself unreservedly on a fortuitous change in the fortunes of his establishment. He has pluckily battled with a losing game until the luck has changed and he is a winner again.

The play opens in the village of Abbot's Cranlow, where in fact all the scenes are laid save those of the third act. An old man named London, who has just arrived from Canada, lies dying in a room in the house of Mark Lezard. This man and his partner, Kridge, are his only companions. London with his strength fast ebbing, dictates his last will and testament, wherein he leaves his property to his two daughters, Nance, the wife of Jack Yeulett, an honest young farmer, and Jess a girl whose whereabouts is unknown. Lezzerd and his associate, believing the old man to be dead, burn his papers and rob him of his money. He recovers consciousness and denounces the scoundrels, whereupon Mark throttles him to death. The guilty men give out that London is a stranger, a cousin of Mark's, who has died suddenly in his cottage; an inquest is held and the body buried without suspicion being roused. Jack Yeulett and his pretty wife are enjoying the happiness of young married folk when Mark—who has been smitten by the girl—raises a cloud to obscure the Yeulett firmament. His partner holds a mortgage on the farm Jack and his ancestors have tilled for years, and he gives notice that he will foreclose in within the week. Nance devises a plan to save the homestead, and in carrying it out she maintains secrecy. Mark also invents a plan to destroy the happiness of his successful rival and wreck the life of the woman who has preferred another. Happening to meet Jess (the unknown sister of Nance), who is tramping in the neighborhood in company with a gypsy rogue whom she loves, he hires her and her companion to do some sweethearting in the moonlight beside a stile in an adjacent wood, and he arranges that Jack, who has already had suspicion planted in his breast by the gossip of the villagers, shall come upon the loving pair. The resemblance between the sisters is striking, and he naturally mistakes the identity of the woman who is clasped in the gypsey's arms. He pushes upon the vagabond, while the woman he presumes to be his wife makes her escape. Returning home he finds Nance with a happy face awaiting his coming. She has raised the money to pay off the mortgage on the property. In a whirlwind of passion the husband misunderstands what he has seen to the astonished wife. To his burning accusations she can make no denials, which he misconstrues as evidences of falsity and depravity, and turns her from his hearthstone. Pursued by poverty and the taunts of her uncharitable neighbors, Nance and her child seek refuge in London, where she supports herself and child with a kind-hearted blacksmith and his wife, Mr. and Mrs. Ben Chibbles, discover her whereabouts, and persuade her to return to the village under their protection, for the laudable purpose of "braving it out." Meantime Jack, half demented by his grief, has found a friend and philosopher in a little cripple of the London streets, who shares a lodging with him in an old shed on the bank of the Thames. One night as Jack is meditating suicide on the embankment near the base of Cleopatra's Needle, a miserably-clad woman dashes past him and leaps into the water. The young man jumps in and rescues her. He thinks it is his unfortunate wife; but from the lips of the poor creature he learns it is her sister Jess, who, having been discarded by her gypsy paramour, has sought to rid herself of trouble by plunging into the dark river depths. Before she breathes her last the woman reveals to him the trick that caused his misery. Jack goes back to Abbot's Creslow a new man. He wins back his faithful wife, and has the satisfaction of seeing his machinating enemies, Mark Lezzerd and Kridge, brought to book for their crimes, a smart London detective officer having ferreted out their complicity in the murder of old London.

Never did a company strive harder to make a success than on this occasion. Like the Saxe-Meiningen players, some of the most capable members of the organization appeared in small parts, with the result that the less important characters were acted faultlessly. Thus John Gilbert consented to go on for Mr. London, the old man who has not more than a dozen lines and is strangled in the first scene. Harry Edwards played the keeper of a tavern with scarcely more onerous duties, and yet he gave a flavor of Dickens to his performance. Madame Ponisi, as an old village shrew, and Dan Leeson, as Kridge, also subordinated their merely personal interests in order to give strength to the cast. Kyrle Bellew, as Jack Yeulett, was obviously in waters too deep for him. He worked bravely to equalize his acting with the arduous requirements of the part, and if he failed to grasp all its possibilities, it was not his fault, but that of his maker. He endeavored, by finnicky by-play and Irvingish tricks, to cover up the weakness that was noticeable at various points of the play. In the second scene of the first act, in a colloquy with the land-agent, wherein he asserts his claim to hold possession of Green Riddy farm, he showed considerable power. But it was almost all used here, for the subsequent situations requiring an exhibition of power found the actor in an exhausted state, his voice husky and faint and his ability to work up to a dramatic situation gone. However, Mr. Bellew's part was preternaturally long, and under the circumstances he acquitted himself creditably. While lacking in strength on the whole it must nevertheless be said that there were some fine bits of subtle work manifest at times in his performance. The role is so inherently interesting that in the hands of any ordinarily capable leading man it could not fail to go.

The surprise of the evening was Annie Robe's acting of the dual-role Nance and Jess. Her immediate success doubtless settles the vexed question as to who is hereafter entitled to monopolize the leading business in the Wallack company. As Mrs. Yeulett, the sweet and loving wife, she was captivating in her gentleness and domestic devotion. A prettier picture than she looked with her delicate, animated face, flowing locks and dress of simple stuff, in the earlier part of the play, it would be difficult to conceive. Throughout she acted with honesty of purpose and invariable naturalness, and she enjoyed to the full the sympathy of the house. As Jess, the unfortunate, she showed her versatility in an intelligent manner. The abandonment and coarseness of the woman of the streets, her dogged Nancy-Siker-like devotion to the burly brute who cast her off for a new fancy, and her pathetic death beside the river, showed Miss Robe to possess talent of wider scope than many had supposed. She was repeatedly called before the curtain with Mr. Bellew.

George Clarke handled the heavy villain of the piece, Mark Lezzerd in his own careful manner, giving the scoundrel a distinctive individuality. The villains of the stage are generally artificial. Mr. Clarke makes this one not only a possible but a probable personage. William Elton was honestly assertive and chirrupy as the good-hearted and voluble blacksmith, Ben Chibbles, while Mrs. Chibbles was neatly acted by Kate Bartlett. Ivan Shirley doubled the parts of a half-witted old villager and a smart London detective official excellently. E. T. Webber gave an elaborate and truthful bit of character acting as Noah Quadling, a toothless gossip. Harry Gwynette, in the repulsive part of the gypsy tramp, Tom Lattiker, was efficient. Marion Booth, as the bold and buxom Liz, fulfilled her small duties creditably. Carrie Elberts was very natural and precociously intelligent as a little cripple, Tomtit, the waif, who becomes the "pal" of Jack during his London experiences. The rest of the minor parts were well done without exception.

The scenery was perfection. There are fourteen scenes altogether, which were painted by Philip Goatcher and Harley Merry. The pastoral views are beautiful specimens of the painter's art, especially the moonlight set, "The Spinney." One of the finest as well as heaviest realistic sets ever exposed to view in this city was the Thames Embankment in the third act, showing the river by night and Cleopatra's Needle in the foreground. The artist was called twice in recognition of the effectiveness of this achievement. Everything moved smoothly, thanks to the indefatigable exertions of the stage manager, Charles Cathcart, who did wonders with the limited space at his command. On Tuesday night another large audience witnessed Hoodman Blind, the receipts being $200 greater than those of the second night of The Silver King.

* * *

Edward Harrigan has successfully launched another comedy depicting metropolitan life among the lowly. The Grip is akin to the Mulligan series, but is more ambitious in construction. As produced on Monday night it was not in all respects satisfactory, although it had been a long time in rehearsal. The first two acts went with electric touch-and-go, but the last was rather dragging. The production of one of Mr. Harrigan's comedies is always an event in metropolitan amusements; for these plays are of local interest exclusively, and appeal to theatre goers of all classes in the Metropolis. The plot of The Grip is simple, and not new except as to treatment.

During the War Colonel Patrick Reilly and Captain Phil Clancy became fast friends, and betroth their infant children, a boy and a girl. In earnest of this they exchange the grip of the Order to which they belong (hence the name of the play, The Grip). The offspring have reached marriageable age, and Captain Clancy (a cattle-raiser in Texas) and his son John journey to New York to meet the Reillys and arrange the nuptials. In the meantime Colonel Reilly has received a letter stating that Captain Clancy and his son, through bad associations, had lost their reputations, and he does not care to bestow the hand of his daughter upon the latter. To evade the carrying out of the contract he resorts to a ruse. His stableman is also named Patrick Reilly (Mr. Harrigan), and Pat's sister, Rosanna, an elderly spinster (Mrs. Yeamans), is maid to the Colonel's daughter, Rosalind (Stella Boniface). The Colonel and his daughter exchange positions with Pat and Rosanna, making them master and mistress of the household. It is intended that the vulgarity of the Reillys shall disgust the Clancys and breaks off the match. The son is surprised to find the Reillys so lacking in refinement, and the daughter, especially, so mature and unattractive. He is repelled by her manners, and is attracted toward the pretty servant-girl. He makes love to her at every opportunity, and these are frequent. The plot unravels; the Reillys find they are mistaken in regard to the Clancys; it turns out that Clancy senior wrote the letter to Colonel Reilly, smirching the reputation of himself and son, simply to test his (the Colonel's) friendship, and all ends happily. The son and daughter have already become lovers, and nothing remains but the curtain.

The first act opens on a very pretty rural scene—Cooperstown—with a seminary in the distance and the Morris and Essex Canal and a low-bridge in the foreground. An itinerant photographer arrives, and groups the seminary girls for a picture. Pat and Rosanna have not yet entered the Colonel's employ; the one keeps "The Canteen," a village inn, and the other keeps ward over the girls at the seminary. Soon the head of a horse appears on the towpath, and the canal-boat of Captain Erasmus Pebble, an aged darkey (John Wilde), comes into view. It is loaded with striking laborers, and they refuse to pay fare. They quarrel with the captain, his wife and son, and are about to do them harm, when Pat Reilly appears as mediator. "A Soldier Boy's Canteen" (during which Rosanna plays the drum), "No Wealth Without Labor," "Oh, Dat Low Bridge," and "School Days, School Days" are sung in this act.

The second act is the interior of Colonel Reilly's house. The other Reillys have become his servants. Pat is very amusing as the Colonel's double. Mr. Harrigan displays his versatility in this part; from Old Lavender to Pat Reilly is a long jump. Rosanna's advances to the junior Clancy are irresistibly comic, and her assumed artlessness and girlish giggle set the house in roars. Mrs. Yeamans, in this act, has added another to her many hits in eccentric comedy. To retrace a step or two, especial mention should be made of John Wilde's Captain Pebble. The oil of unctuousness fairly oozes from it. Mr. Wilde's performances of the dapper nig are well known; his present performance of an aged darky is a revelation. Dan Collyer is doing good work at the Park. From a bootblack in Old Lavender he metamorphoses into the Widow O'Halloran in The Grip. He is a fairly good substitute for Tony Hart as an Irishwoman or saucy juvenile, and does not suffer so very much by comparison. But the comparison remains all the same. Mike Bradley's Handsome Grogan, floor-walker at Macy's, was an exaggeration that pleased greatly. His song. "Grogan, the Masher," pleased ditto. Catherine O'Halloran, his sweetheart, was neatly played by Amy Lee. George L. Stout was hard-headed, metallic and explosive as Captain Phil Clancy. The junior Clancy of H. A. Weaver, Jr., calls for no special mention—it is purely conventional. Except in the first act, Stella Boniface did very well as Rosalind. In the seminary scene her affectation of girly-girlyishness was something awful to look upon and listen to. The many small parts so necessary in the Harrigan plays showed the careful training of the master-mind. Space forbids individual mention, but all were creditable efforts, and added to the success of the play. It looks as if The Grip would have a prosperous run.

The scenery by Witham, the music by Braham and the mechanical effects by Vail drew forth plenty of applause.

* * *

The Rat-Catcher of Hamelin, produced under the Kiralfys' direction on Monday at Niblo's, proved to be a stupid play, with very few striking spectacular features. The story is romantic, and it presents the baritone, Hubert Wilke, in a long part, Singold the Piper, that is liberally interspersed with songs of a rather pretty sort. The rest of the company, including Julia Stuart and Annie Boyd, have duties that are unprofitable and ungrateful. Some of the scenery is handsome, and the dresses are picturesque if not expensive. There is a ballet led by Mlle. de la Brujere, who has more nimbleness than grace. Some of the mechanical effects, particularly the landslide and lightning-bolt in the last act, belong to the childhood of the stage. The story of the piece is a free adaptation of the legend made famous by Browning of the piper who charmed the rats out of Hamelin, and then, in revenge for not receiving his reward, lures the children of the ungrateful inhabitants away. The Rat-Catcher is not to be mentioned in the same breath with Excelsior, Enchantment, Around the World and the Kiralfys' earlier show pieces. And yet it is worth visiting, if only to enjoy Mr. Wilke's good singing and spirited acting.

* * *

The Two Orphans drew a good-sized audience to the Grand Opera House on Monday night. Miss Claxton as Louise and Mr. Stevenson as Jacques gave admirable performances. They were well supported by George Hoey as Picard, George Robinson as the Chevalier, and Mrs. Brutone as Mother Frochard. Next week, Aimée in Mam'zelle.

* * *

Si Slocum drew a large gathering to the Third Avenue Theatre on Monday. Frank I. Frayne's rifle-shooting delighted the house, while the efforts of a fair company caused satisfaction.

* * *

Adonis is booming along at the Bijou.—Evangeline is still running a prosperous career at the Fourteenth Street, with no prospect of a change for a good many weeks to come.—Romeo and Juliet, having passed the first half hundred, is on its way to a 75th performance, which will be celebrated at the Union Square on Christmas Day.—One of Our Girls is drawing large and fashionable houses at the Lyceum, where for several months it will be a fixture.—Keller's wonders continue to excite interest at the Comedy.—Saints and Sinners is crowding the Madison Square.—The second and last week of the Skating Rink at the Standard finds the attendance large and the mirth created by Mr. Goodwin's funny performance unbounded.

The Musical Mirror.

Herr Sylva made a marked and thoroughly legitimate impression as Jean de Leyden in Meyerbeer's most pretentious and somewhat stilted opera, Der Prophet, at the Metropolitan Opera House. His voice is one of those tenors we read about but very seldom see. It is a voice, not a single note; the lower and middle tones are as good as the upper, and the upper are as good as the lower. Such a tenor was Mario, Braham, Brignoli, Salvi, Rogor, Rubini and Campanini, and such tenors were rare even in the times when the true school of singing was extant, and when men did not judge a singer merely by his dynamic force; when zephyr, not boreas, filled his lungs and the first requisite was tone, and not noise. True, he is fat but not "scant of breath," and so long as the oleaginous tendency is shared by his voice, we will not quarrel with it. He sings like a hero if he does not look like one. Mme. Brandt's Fides is a truly great performance. Her voice is grand and sonorous, and her conception of the part, the only natural one in the piece, is true and sympathetic. She sang her test scene, "Ah! Mon Fils" (Mein Sohn), as it ought to be, but very seldom is, sung. The "Three Black Crows" were as unpleasant as is their wont, and surely if these be specimens of their sect, it is little wonder that the Anabaptists were hated by their fellow-countrymen. We verily believe that the limited success of the opera in Europe and America is mainly to be charged to the account of these three croaking horrors. Walter Damrosch needs more experience as a conductor, but will do well in time if he be not "killed with too much cherishing." It is one thing to play the organ under a father's watchful care, and another thing to step into that father's shoes. Still, the lad is young and will improve. The skating, which in the first production of the piece was esteemed a wonder, is now "become a thing of use," and therefore attracts no attention. The band is beyond praise—it is simply excellent, and the chorus steady and reliable if not excruciatingly beautiful. Altogether a very fine performance.

* * *

Amorita, by reason of its brilliant stage-setting, its rich costuming and its clever interpretation, draws crowds to the Casino. The really good numbers are three "Alleguten dinge sind drei"—and Amorita is no exception; the "Mandolinata" (introduced), the artists' chorus and the finale to Act I. So that Amorita may be said to sit upon a three-legged stool. Among the performers Celli stands pre-eminent as artist.

* * *

The Mikado, at the Fifth Avenue Theatre, having routed his adversaries, now reigns in calm serenity over a well-pleased people, whose vehicles line the streets at each of his receptions. We say with the public, "Long may he reign."

* * *

Fra Diavolo was fairly done by Mapleson's Italian Opera company. True, Fra Diavolo makes no very stern demand on the vocal or artistic powers of any singer. Zerlina is merely a singing chambermaid, and, as that, was nicely done by Mme. Fohstrom, who was "just as cunnin' as could be." Ravelli's Brigand Chief was very good—in fact, Ravelli is very often very good. The two robbers were buffooned in the good style by Signors Del Puente and Cherubini, and were heartily laughed at and relished.

* * *

The Mikado, as produced at Koster and Bial's, is awfully funny—funnier by far than the original—that is, in the popular sense of "fun," which, as we all know, is like the love-making of Thackeray's footman, "purely muscular." The musical selections are extremely well given, and the concert is as enjoyable as the comforts dispensed in the front of the house.

* * *

Lillian Russell and Edward Solomon have made a contract with a Mr. Miller, of Columbus, O., to travel, playing Polly, Virginia, Claude Duval, The Mikado, and later on The Willow Pattern-Plate. Henri Laurent is the tenor and Fred. Solomon the comedian.

* * *

Mme Zeiss has departed to fill an engagement at St. Louis, and will return in a few days to sing at several concerts in and about New York. This great artiste's finished school and pure, powerful voice are making her known, even against the dense clouds of prejudice and ignorance that obscure the horizon of a true artist. The immature contralto, so prevalent on concert stages, must give way before a singer of the rank in art of Mme. Zeiss.

* * *

Mr. W. Hamilton, now in Chicago with one of the outlying Mikado companies, will shortly return to town to commence rehearsals with the American Opera company. Mr. Hamilton has a grand bass voice, is a capital singer and actor, and will be, we predict, one of the props of the new edifice.

* * *

W. F. Shaw, the music publisher of Philadelphia, has purchased the new song, "Peep-Boo"—not "Peek-a-Boo"—from Irene Ackerman and Fred. Lyster, and will issue it as soon as the plates can be engraved.

Miss Claxton's Called Back.

"Our season of ten weeks so far has been most successful," said Charles A. Stevenson to a MIRROR reporter recently. "We opened on Sept. 21, in Fall River, Mass., and then played the New England circuit. In the extreme East business was so good that I was astonished. I attribute a great deal of the success to the fact that the play Called Back, which was seen there for the first time, had been greatly advertised, both by the popularity of the novel and the recent death of its author, Hugh Conway. We formed another company, as you know, to support us in Philadelphia, owing to the great business done by the play, and the places of my wife and myself in the original are filled by Sara Jewett and Arthur Forrest."

"How do you come to play The Two Orphans here when Called Back was so successful?" queried the reporter.

"Because the contract made with Mr. Abbey about a year ago calls for it. This year we intend making Called Back our principal play, discarding The Sea of Ice entirely. As for The Two Orphans, we shall only play that when we cannot help it. It will be seen once more in the city this season, and if we possibly can secure the time, Called Back will be given at Niblo's Garden before we go to Texas.

"We have introduced a new feature in The Two Orphans," continued Mr. Stevenson, "by running on an old Normandy stage coach full of passengers. It has a great effect on the audience. One of the great evils managers of combinations such as ours have to contend with now is the result of the splendid scenery being carted about by wealthy organizations which get up great scenic displays, the effect of which on the manager is that he is accustomed to let the companies come on without troubling himself regarding scenery at all."

"Have you any plans for next season?"

"I have, although they have not yet taken any important shape. It is the intention of Miss Claxton and myself to get up a Shakespearean revival, and to star in it. The play will doubtless be Much Ado About Nothing."

The Giddy Gusher.

When that old reaper, Time, has gathered in his sheaf as many more years as he has since I first saw Uncle Tom, I wonder where I shall be—I wonder what I shall know?

Talking the whole thing over, perhaps, with old Purdy, the original manager, and Mrs. Prior (the first Eliza I ever saw, and the best); with George Fox, the first Deacon, and Charley, the first Gumption Cute I can remember.

Joined perhaps in my exploring expedition by Mrs. Howard, the remarkable sister of those two actors, and the original Topsy.

I sat the other night in Hill's handsome theatre, on Third avenue, and relieved all my varied experiences with the personages more or less connected with Uncle Tom.

* * *

The profession ought to be very proud of Mrs. Howard. From first to last she has reflected credit on it in public and in private. She is one of the superior women of this age. Sensible, accomplished, with a heart of sincerity and a head of ability, I know a great deal of Caroline Howard, and nothing that is not admirable.

There have been a regiment of Topsys, who have sung well, danced well, had darkey dialects and dramatic gifts, but they none of 'em came up to the original.

There have been untold numbers of Evas—fair and dark, short and tall, big and little, but no one of them approached Cordelia Howard, the original. There has never been a child on the stage like "Dely." It was not acting; it was the actual, living, breathing, suffering little Eva. When she was so young that she could not speak correctly, and would say, "If it was not to leave you, papa, I would be perfectful happy," she could put into her fat face so ill an expression, she could endow her voice with so much sincerity and earnestness, that she could bring the tears night after night from the hard-hearted old fakirs who played the Toms and Marks' and Legrees of the period.

* * *

About that time Barnum took the Howards to England, and partly in my loving care Mrs. Howard left two little boys, two and five years of age.

Sweet child John! the grass has been growing twenty years above his pretty face; and after twenty years his brother Charley laid down beside him one day last Summer. Poor Topsy!

John Howard was the most remarkable of all the strange children I have known and loved. He resembled that well-known picture of Mozart at the age of seven—as delicate and fragile as a flower. His organization was as fine as his floating golden hair, and his nature as frank and honest as his lovely big eyes.

* * *

In all my intercourse with bright children I never met the match of John Howard. He was born a poet, and had he lived, to-day he would have been known far and wide as a noble writer. His wit and wisdom were unending sources of wonder. He said at seven years old things that would be creditable in grown people.

When Dely returned from Europe rugged and rosy, John went on board at Quarantine to renew acquaintance with his family. At table the striking contrast between the hearty girl and the lily-like boy was commented upon. At that time John was six years old and lisped very strongly. He undertook to explain the cause of their dissimilarity.

"You thee thisth," said Johnny, "Delyth birthday comth in Thummer. Mama found her in a ro'th bu'th, but I wath found in a thnow-bank; tho my birthday comth in the Winter."

This explanation being accepted, very seriously John added:

"Justh the differenth between ro'thes and thnow ith the differenth between Dely and me."

He picked up tunes wherever he heard them, and wedded them to words of his own, or to the ditties of the cradle. He went on some special occasion to a Sunday-school and heard a martial air that took his fancy. Next day he was walking up and down the room crooning "Simple Simon" to the Sunday-school tune:

> Thimp'e Thimon went a fithing
> For to catch a whale.
> All the water he had got
> Wath in hith motherth pail,
> Thinging, glory, glory,
> Glory be to Thimple Thimon.

I explained to him that the words were rather secular for a Sabbath-school anthem. A few days after, Sher Campbell, who never pronounced the words of his ballads intelligently, was singing "Happy be thy dreams:" "E'r Woppy, Woppy, R-Woppy by ther dre-ams," sang Sher. John crept over and said:

"He could thing Thimple Thimon to any tune and never get found out."

* * *

Among the lady friends of that period who visited me was a Mrs. Collins, who, with her husband and an unmarried brother of her husband, lived near by. Mrs. Collins was forever jealous of her husband, and specially so of a little Merritt girl, who was supposed to be rather smitten by the bachelor brother.

"But the minx is flirting with my husband," sobbed Mrs. Collins. "She comes here as much after him as she does after his brother."

John took in this confession, and when one evening we ran over and found quite a little party playing games, John quite astonished us. They were playing "What Is She Like?" and John, though only seven, was finally able to hold his end up with the elders.

Miss Merritt—the suspected young lady—was put in the ring. Round went the question, "What is she like?" and it came to John. He lifted his sweet, pale face, after deep thought, and said:

"Thee ith like a Jack of all trade'th."

"And why is she like a Jack of all trades?" asked the questioner.

"Becauth," said John, with deliberation and distinctness, "becauth thee purthu'th theveral Collinth."

Imagine the sensation of this answer among a party all friends of the family and in the jealous wife's confidence.

Of course I got the credit of putting this terrible speech into the baby's mouth; but of all the party, I was the most astonished, as I recognized the brain power of that little child.

* * *

John learned to print, and we got up a daily family newspaper which was a wonder. There were ten cent advertisements inserted by Fox and Lingard, and Dennett and Ryan, and Clute, the hatter, and Dorlon, the oysterman. John would go to the theatre and criticise the play next day.

There was some misunderstanding about the advertisement of Fox and Lingard. His uncle Fox was ten cents in arrears, and, with true journalistic feeling, John opened on him.

"We regret to see much falling off in Uncle Laff's acting," wrote John. (G. L. Fox was christened by a patriotic father, George Washington Lafayette Fox, and was always called "Laff" by his family.)

"He was at times last evening very bad," continued the critic, and then with an honesty that finds no followers on the press, he finished:

"Since writing this he has called and paid twenty-five cents, and we now see we were mistaken. The gas in our box was not turned up full and we were mistaken. This is not the first time the gas has done these things."

* * *

We were walking on Grand street one day when a mother stood persuading a crying child to enter a dentist's shop. John had a little tooth that ached when he ate candy, and just at that time he had indulged in some taffy and informed me that "the thinner" was "justh jumping."

"Hadn't I better run back and give that child a mouthful of thith sthuff. He'll be glad to have the top of hith head pulled afther he eaths it," said John. "A dentitht that knowth hith bithneth thells taffy in front of hith thlaughter-houth."

He watched a funeral one stormy day that was leaving a neighboring house. The bearers paused on the stoop and big flakes of snow fell on the polished lid of the coffin.

"She knowth the thecret of the thnow now,' mused John. "Perhapth thosth are her tearth falling on the coffin. She was pretty enough to cry for herthelf if she can look down as quick as thisth and thee 'em burying her nice body."

* * *

Charles was less poetical, but more practical, and such a clever little rascal.

His grandma, dear "Gramma" Fox, was even in those days always making marvellous quilts. One day she gathered up her scraps, and among them inadvertently burned the intricate paper-pattern. The next block she made by measurements, and it was much smaller than its predecessors. "I must rip up an old block and get another pattern," said grandma. That night John, Charley and I were watching the stars come one by one to the surface of the night.

"Dod's made anoder tar," said Charley.

Then came out two or three big ones; then a little feeble fellow, half the usual size.

"I geth Godth burned hith paper-pattern like grandma," suggested John.

"All his 'tar 'tuff is used up," said Charley, "'cept a bid piece to mate a morn wiv."

* * *

One day Charley was unusually restless and wouldn't stand still to be dressed. John came to the rescue. A doctor next door had had his horse stolen, and John tried to interest Charles in the details.

"Poor thick children," said John. "Doctor Tuthill can't go make the poor thick children well—no horth."

"Him coak, bonnet, John," answered Charles, aged twenty-six months, as much as to say the doctor could go in a cloak and bonnet, though the horse was stolen.

John had very generous feet, and he turned them out in a remarkable manner. I can see him now, his hands folded behind him, walking up and down a room for hours, singing softly and melodiously to himself.

One day I ridiculed the position of his feet turned out almost straight from the side of his body.

"Ith better for me," said Johnny. "I thee leth of 'em than if I thruck out like moth people—thraight ahead."

Oh, sweet, pale Johnny! Oh, sturdy, sunny-faced Charley! The years are many since we lived and loved together and lost each other. When as many more are gone I may have found my child comrades—if there is any finding and knowing after the ending.

* * *

I don't intend to interfere with Howard Paul's forthcoming book on Babies. When his anecdotes are all in I will contribute a chapter of regular busters. I have not consorted with Pinky Fay for nothing. I am not at present the chosen ally of a "tough man" named Bert Still, aged twenty-five months, for nothing. I can contribute the carmine to that volume. The infant pirates of the period gravitate as naturally toward me as needles to a magnet, and I could write a book myself on my baby friends.

But I won't interfere with my friend Paul. Between you and me, it's fortunate the man concluded to relate what he knew about children. If he ever gets to blowing the gaff on his grown-up folks we are in for it.

Though I believe he would be very careful what he said about your

GIDDY GUSHER.

London Gossip.

LONDON, Nov. 17.

Borrowed, a three-act comedy translated and adapted from the French, is meeting with success in the provinces. Last week there was not standing room in the Londesborough Theatre. The play is an elongated farce, as are most modern comedies, but it is very amusing and full of good points. The plot is droll and entirely unintelligible. The rapid complications of the situations are irresistibly merry. The play might appropriately be entitled Lend Me Your Wife, for the plot turns upon a young gentleman trying to deceive a crusty old uncle by presenting him to a wife borrowed for the occasion. The acting of this comedy is capitally interpreted throughout by a competent company, under the managerial control of W. H. Stuart, himself an actor possessed of sterling dramatic qualities. He plays Charley Bunting, the wife borrower, and makes a very favorable impression, his slight French accent adding piquancy to the role; for, although his name is English; he is a Parisian. Myron Calice, as the irascible uncle, Colonel Scarlett, is a capital comedian. Gifford Stacy, as Tom Trevelyan, who lends his wife, threw all possible coloring into the character. He is a young actor and is certainly an acquisition to the English stage. Henry Cornwall, as Benjamin Blatherly, "the Scorpion," is comic to a degree in a somewhat slender part. Alice Chandos, as a nursery maid, the victim of the Scorpion, shows a very artistic soubrette character, faultless in conception and execution. Eugenie Vernie, as Jessie, the lent wife, is pretty, vivacious, and dresses exquisitely. Her voice is most musical, and her laugh very rippling. Mary Burton, as Lydia, the daughter of the Colonel, called in the play "the fiery, untamed Colonel," shares fully in the honors of the work in the skillful interpretation of Borrowed.

Mr Van Lennep is to give a grand evening concert under distinguished patronage in Kensington Town Hall, Dec. 9, at eight o'clock P. M. Nearly all the artists who are to appear are Americans. Gertrude Griswold and Mrs. Ware head the list of sopranos, with Mme. Adeline Paget and Mlle. Silvani. Katherine MacNiell is the contralto, Arthur Oswald is the baritone, Atherton Furlong is the tenor, with George Power, Frank Walker, the basso, and Mme. Napoleone Voarino, solo pianist, with Edward Calm as violinist. H. Martyn Van Lennep conducts the concert himself. The advance sale of tickets is very large. Mr. Calm is a thoroughly cultivated performer on the "king of musical instruments," the violin, an instrument once loved, always loved, by persons of true musical taste.

The Royal Aquarium, Westminster, is to have a very celebrated young violinist for an early Winter season. This is the Princess Lili Dolgorouki of Russia. This eminent lady violinist was a pupil of Leonards and Vieuxtemps and was awarded the "Great Medal of Art." The violin upon which she plays is a real Stradivarius—a present to her from the Grand Duke Vladmir of Russia. During the concert season of the Viennese Lady Orchestra at the Aquarium in conjunction with the band of the Grenadier Guards, conducted by Mme. Schipck and Dan Godfrey, the Princess will give her violin solos. The attractive programme comes in with the Christmas holidays.

This reminds me that we shall have no more Yule tide concerts organized by George Watts. His sudden death deprives Londoners of perhaps the foremost musical entertainer of the time. He was by instinct an American, and, no matter what the expense, gave the best possible concerts by the very best available talent. Although identified with an immense music shop, he never talked "music shop" to his friends and patrons. It was only the other day that THE MIRROR scribe noted the success of Mr. Watts' Brighton concert at which the divine Patti sang—, even at the moment Mr. Watts was dying. The closing year brings a sad harvest, for as it chronicles the death of Mr. Watts the cable flashes the news of John McCullough's death. Of him an English litterateur said last evening, "I never saw but one ideal Virginius: It was John McCullough. I shall never again go to see the play, now that the master interpreter is gone. Of a truth his motto was 'Excelsior.'"

Apropos (not meaning it flippantly), Mr. Hawely with his 'Excelsior' seems not as successful as he was at first. His season at Her Majesty's Theatre will terminate the 28th, when the house will close. Mr. Hawley began to lose money, it is said, and wisely stopped in time. I had feared the scheme would not be succesful for a long period of time. A scene, however, from it is to be done at the theatrical performance for the benefit of Mrs. Harry Jackson, which is to take place at Old Drury Lane Theatre on the 26th instant. It is reported that if he can possibly arrange to do so, Mr. Toole will rush on to London from the Provinces to give some of his inimitable work.

Mr. Toole, by the way, has been in the midst of the recent Scotch elections. He has been the guest of Lord Rosebery at Dalmery Castle. Lady Rosebery (Hannah Rothschild) is immensely fond of the droll comedian. Toole in private life is a most courtly gentleman, never even suggesting theatrical life. To carry out his character of a genuine English gentlemen he suffers with a most aristocratic form of gout. Mr. Toole will soon be back among his London friends at his own cosy theatre.

Not far from this theatre, at the Haymarket, the rehearsals of Mr. Barrymore's play, Nadjezda, have commenced. Emily Rigl, our beloved New York actress, plays the title role. Miss Rigl's knowledge of Austria, its people, manners and customs, render her eminently qualified for the task. Mr. Barrymore, Mr. Beerbohm-Tree and Mrs. Barrymore will also be in the cast. Miss Rigl is sure to become a London favorite. Mr. Barrymore and Mrs. Barrymore are already great successes; and a London success means much to artists of all countries.

To English artists American success is the much-desired reward they seek. J. H. Cobbe is on his way to-day to America to arrange for the coming tour of Wilson Barrett and company early in 1886. I rejoice to be able to report that Miss Eastlake, the beautiful leading lady of the Princess' Theatre, also goes with the company to the land of the Stars and Stripes. New York, I think, is sure to enthusiastically endorse the grand play of Claudian, also Junius. Again, Mr. Barrett as Hamlet will win equal praise with Henry Irving in the role. His Hamlet is different both in conception and treatment, but equally artistic.

A. W.

Mr. Carleton's Plays.

Henry Guy Carleton, whose play, Victor Durand, met with favor all over the country, and who is looked upon as one of the rising American dramatists, is a very busy young man just at present. Besides writing a new play and finishing the one he has contained for with Henry Irving, he has just completed an entirely new last act for Victor Durand.

"My new piece," he said to a MIRROR reporter the other day, "is a four-act society drama, with what I consider a more powerful dramatic interest than is contained in my last work, and with about three times as much comedy. I am now engaged on the last act, and it will probably be completed this coming week. It is to be called A Debt of Honor, and the scene will be laid in the Metropolis and among our own society people. I have given up the idea of laying all the scenes of my society plays in England. There is a society life right here in the Metropolis, and it is my intention in the future to deal entirely with American life."

"What is the plot of the play?"

"The plot hinges on the debt of honor, or, rather, the moral obligations, incurred by husband and wife by the marriage vows that make them one. I hardly know whether I make myself clear. What I mean is the unwritten law whereby it becomes the duty of either husband or wife, as the case may be, to lay before the other any secret that may in the future lead to a disturbance of the marital relations. I am making arrangements to have Victor Durand taken on the road. The illness in my family being so long continued, has delayed my Irving piece. Mr. Irving has given me all the time I want, and it will probably be finished about the first of January. What the plot is I cannot give you, as I am under contract to Mr. Irving not to say a word about it. He accepted the plot when he was here last season, and paid me a retainer, and what the play is about will doubtless not be known until it is brought out in London. I have three or four subjects for other plays mapped out in my mind. I have not begun any negotiations for the placing of my society drama, but as soon as it is finished I shall put it into the hands of French and Son."

Amateur Notes.

Fame was given at the University Club Theatre on Tuesday week by a number of well-known amateurs connected with various societies. The cast was as follows: Tom Courtnay, John Hatfield; Lord Tarleton, W. Barton; Sir Percy, C. Splitdorf; Dick, B. R. Throckmorton; Algernon, Boyd Everett; Flossie, Miss Friedman; Miss Rolles, Miss Sweeney; Susan, Miss Wood; Rose, Miss Auld. The handsome little hall was well filled.

The Lady of Lyons will be presented by the Bulwer at the Opera House to-morrow evening.

At the Lexington Avenue Opera House, on Thanksgiving evening, the Amateur League gave its first performance this season, and a very creditable representation of Time Tries All and A Morning Call was the result. Henri Lee, as Tom Tact, gave some effective acting. He should be seen more frequently. Much of the success of former years in the League has been due to Mr. Lee. As the Hon. Augustus Collander, M. S. Frothingham sustained his previous reputation as a capable actor. Fanny Friedman was an attractive Laura, and Clara Elliot bright and winsome as Fanny Fact. Messrs. Throcmorton, Hill and Hatfield, and Mrs. Roberts filled the remaining characters, the latter portraying commendably the lines falling to the hero and heroine of A Morning Call. The occasion was a benefit in aid of the Hope Masonic Lodge, and was largely attended. The League has won many favorable opinions in the past by its clever work, and a still higher plane of excellence should be reached in the future with the good material that has been accumulated.

Hazel Kirke, by permission of A. M. Palmer, will be enacted by the Phœnix Lyceum at Turn Hall, Dec. 14. In the cast are some well-known names, including G. Morton Brennan as Pittacus Green, Marion Durando as Hazel, and Messrs Vanse, Luttrell, Hannigan, and Misses Carleton, Doyle and Forrester.

The Golden Literary Union will be seen at Masonic Hall in December.

The Kemble members anticipate great success with The Merry Wives of Windsor. John H. Bird, Dean Pratt, H. [illegible], Elita P. Otis have been [illegible] duties.

The Yorick, a well-balanced [illegible] which has been in existence [illegible] long period, opened its fourth [illegible] Lexington Avenue Opera House [illegible] evening. An enthusiastic audience [illegible] the different members as they made their [illegible] trée in The Rendezvous and The Widow's Victim. Such well known artists as Dr. Dunlop, S. G. Frost, J. C. Castello and Ella Greene lent additional interest to the performance.

The Y. M. R. C. A. gave their twelfth musical and dramatic entertainment to a large audience at their hall in Jersey City, Nov. 23, and repeated 26th. Box and Cox and That Rascal Pat were excellently presented and reflected credit on the members. Misses Callahan, Morris and Niland and Messrs. Garrigus and Degnan are especially worthy of mention. This association is rapidly improving in stage business, and even now numbers among its members some of the best amateurs in the city.

The Jersey City Dramatic Club presented Lend Me Five Shillings and Handy Andy at the Academy of Music in that City, Nov. 25. The performance was a good one and received merited applause. Mr. Morrison's Golightly and Mr. Buchanan's Handy Andy were very meritorious, and were thoroughly appreciated by a large and highly respectable audience. The region of the "gods" was almost empty.

H. J. Stocum has been promoted to the leading position in the Gilbert [illegible]. The association gave the first performance of Pinafore by amateurs at the Brooklyn Academy of Music, Dec. 3. James Jordan Darling supplied the humor of the play, and John W. Noble, one of the most talented character actors on the amateur boards, was given a strong part.

A number of amateurs have acted upon the suggestion made in THE MIRROR, and have banded themselves together under the name of the League of Amateur Societies. A performance of Saratoga will be given by this society in the near future. Among the names announced in the cast there are few that are prominent. Neither is the comedy one put calculated to display to the full the ability of some of the really clever amateurs now before the public. Why do not some of the older and more experienced of amateurs interest themselves in this matter, and combine together in a grand entertainment for a specified benevolent purpose?

The Magnet Dramatic League opened its season at Turn Hall on Tuesday evening. Among the Breakers was given to a fairly numerous audience. The Magnet seems to be an unpretentious society with a desire to [illegible] by degrees into fame. For a first effort the drama was very creditably rendered. [illegible] care and energy the executive may make a rival some of the more aspiring associations further up-town. Charles Marlo as the [illegible] house-keeper, Mr. Abbott [illegible] a subdued style of acting. He made [illegible] has a strong voice. Larry O'Moore was [illegible] well undertaken by E. W. Thompson. [illegible] J. McGee cannot be said to have [illegible] part as the Honorable Bunn Bunting. [illegible] lacks the dignity and [illegible] this style of part. [illegible] ful role, was painstaking, and [illegible] as Peregrine was commendable. [illegible] the evening was made by Albert [illegible] Send. This young man possesses [illegible] delineation of negro character. [illegible] as Dan was applauded, and [illegible] the romantic Minnie Dare [illegible] ties assigned to her very [illegible] Bessie Bell was not [illegible] longs to soubrette roles, but [illegible] as Biddy which found favor with [illegible] front. Rose Myers was a [illegible] Carey, and is entitled to [illegible] Howard, West, Pierson and [illegible] style themselves the Alpine Quartette, [illegible] courses on several musical instruments, and were encored for clever work. They are [illegible] to many professionals in the same line. [illegible] in all, the Magnet is to be congratulated on its auspicious opening.

There appears to be dissension in the ranks of the Mistletoe, the Misseen and the Amateur League. These three societies were among the most evenly balanced and ambitious of the associations last season, and it [illegible] should not allow their energies to [illegible] of the trouble caused in the amateur [illegible] caused by the distribution of parts. [illegible] might be avoided in the early part of the season by allotting to each aspiring member the line of character which would fall to his or her lot all through the Winter. Then there could be no cause for contention. New aspirants should be obliged to undertake unimportant and utility parts during the first year, and be promoted, as on the regular boards, according to the ability displayed.

The Magnet Dramatic League will give another performance in March.

Time and the Hour is announced for production at the Brooklyn Athenæum Dec. 9. Members of the Fenelon will appear.

Secretaries of the various societies are requested to send to THE MIRROR office dates of performance and hour and place of rehearsal. If sent in time due notice will be given, and the misunderstanding in regard to dates, of which so many amateurs complain, would be avoided.

Hattie F. Neffin, Eugene Clarke, Michael Morton and Marion Booth divide their attention on the professional and amateur boards.

There seems to be a dearth of capable leading ladies. Elita P. Otis and Eleanor Boyd, capital actresses, are disengaged.

On Nov. 27, at the Lexington Avenue Opera House, the Yorick Dramatic Association presented The Widow's Victim and The Rendezvous. Ella Greene, Emma Knox, Dr. Dunlop, George Gibbs, S. G. Frost and others appeared.

The Mikado will be attempted by the Greenwich at the Opera House 9th. The following is the cast: The Mikado, Charles Hetzel; Nanki Poo, George Pearce; Ko-Ko, Michael Morton; Pooh-Bah, Eugene Clarke; Pish-Tush, M. M. Cooper; Yum-Yum, Mrs. H. M. O'Keefe; Pitti-Sing, Marion Booth; Peep-Bo, May Brett; Katisha, Henrietta Griggs. A strong and numerous chorus is also announced and the entertainment promises to be one of the features of the season.

The Arcadian Dramatic Society will produce Our Boys at the Brooklyn Athenæum on Dec. 10. Adam Dove, who has made a reputation in several important Brooklyn societies, will enact an important role, and among others who will take part are W. T. Harris, [illegible] Cogan, Charles Catlin, Edith [illegible] Herbert and Ida Waller.

PROVINCIAL.

BOSTON.

Antonie Janish appeared during the week at the Park Theatre in Sardou's play of Anselma. The play is thoroughly strong and artistic, albeit a trifle too suggestive at one point, in the dressing-room of Stella, for [illegible] eyes and ears. But the aim is good, and the doubtful scene is forgotten soon in the strength that follows. The actress is great indeed in her role of the wronged yet loving wife, and gave Boston natural acting in a female tragic realm in a more finished and artistic manner than has been seen here in many a day. Her sphere is allied to that of Sarah Bernhardt, though separated by a decided dividing line; and in that sphere she is the peer of the eccentric French actress, personating the healthful and vigorous side of emotional life quite as strongly as the French actress does the malarial and moping phase. Last year Janish was a great Camille; this year her Anselma is still greater. She is in the right track, and must in time win a hearty, generous recognition. Her support was good. Henry Miller as the husband and Burt Conway as Basil, deserve especial mention; while John C. Freund as the Minister of Police made a very decided success, second only to that of Janish herself—which is all the more remarkable when it is remembered that he has been on the stage but a few weeks. John C. McDonald made a fine artistic success of the frightened old jeweller.

W. J. Florence appeared during the week (excepting on Saturday evening) at the Boston Museum as Mr. Thoroughdone, playing [illegible], and playing it in a superb way, his dialect being marvellous. On Saturday evening Mrs. Florence [illegible] and parts of Dombey and Son, His Little [illegible] and The Mighty Dollar were given, the occasion being a complimentary benefit. The houses have been large, standing-room only being available at several of the performances.

Mary Anderson has had a great success at the Globe Theatre, where she appeared in Pygmalion and Galatea and Comedy and Tragedy at four evening and one matinee performance, and in As You Like It at two evening and one matinee performance. [illegible]

[illegible]

[illegible] with the Mary Anderson co., is deservedly popular with everybody.

PHILADELPHIA.

The list of attractions for the past week has been the best yet presented this season, and consequently a large business has been done. It is estimated that upon Thanksgiving Day [illegible] people visited our various places of amusement. If I should give the figures presented by some of the houses I would be accused of exaggeration; so I prefer to speak only of the aggregate. Managers naturally selected successful plays of last season to present during Thanksgiving week; hence we have had nothing new, or which calls for more than brief mention.

At the Walnut Street Theatre Shadows of a Great City has had a large business, which it undoubtedly deserved. It is one of the best, if not the best, of melodramas upon the stage, and given with a cast that leaves but little to be desired. Where all are so good I will not make the invidious distinction of bestowing special praise, but will simply say, Well done; now there and [illegible]. This week, Wages of Sin; Gus Williams, [illegible].

[illegible] finished its second and last week at the Academy of Music, and made considerable money for all concerned. The new Mikado ballet was a great [illegible] it did, not only beauty, but the [illegible]

[illegible] at the Chestnut Street Opera House [illegible] production of the Comedy [illegible] crowded the house nightly and won [illegible] praise from press and public. The cast is [illegible] is not to be overlooked in [illegible] of the beautiful costumes, and expensive [illegible] scenery, which is presented with [illegible] of change that keeps the eyes [illegible] have but a secondary chance. [illegible] for this production [illegible] a glittering stream [illegible] proved their best reward. [illegible] week, after which Clara Morris [illegible]

At the Chestnut Street Theatre the Dalys, in their athletic comedy Vacation, have done a fairly good business. They delighted their audiences and were greeted by the most spontaneous and hearty laughter. It was impossible not to laugh. Their performance is entitled to a front place among the many farcical comedies, for they are very clever, and what they lack in finish they make up in ginger. This week, Rosina Vokes; May Blossom, 7th.

The Temple Theatre presented Called Back with Kate Claxton and Charles A. Stevenson. With all due respect for Miss Claxton I do not think she has done wisely in selecting this play. In the first place the drama is not a good one, and secondly Pauline is not suited to her abilities. The character in her hands is overdrawn, and it is evident that she has not taken pains to study the subject of insanity. With a better knowledge of the matter, which would result in more quiet acting, she would enlist pity and thrill her audience with awe. Mr. Stevenson was easy, and in a sense natural, as Gilbert Vaughan, but too phlegmatic. The Dr. Ceneri of Archie Boyd was a very good performance, although at times he forgot his dialect. I am glad to have the opportunity of praising Harry Lee, who found in Paola Macari a part well suited to him, and which he admirably filled. His make-up was very effective, his dialect carefully studied and maintained, and his acting full of both the fire and fineness of the Italian character. This week A Moral Crime; 7th, La Belle Russe.

At the Arch Street Theatre, Siberia has drawn large audiences all the week, and was presented by a strong co. While many were entitled to favorable mention, the cast was so large that I trust I may be pardoned for speaking specially of only two of its members. Emma Vaders as Sara delighted her many friends here, and justified their hopes and predictions by a performance that proved her an actress of more than ordinary merit. Her voice was rich and pleasing, her bearing graceful, and her acting full of dramatic fire. Charles Frew managed to get a great deal out of the part of Michael Trelsky, and by extremely careful and conscientious acting procured constant laughter and applause. He is entitled to commendation for the care he took to mind his own business and make it good, without trying to steal from others. This week, Joseph Jefferson, to be followed 7th by Mrs. John Drew in London Assurance.

At the National Theatre Oliver Byron presented The Inside Track and crowded the house. The drama is of the kind popular with this actor, and presented many situations that were highly appreciated. Mr. Byron's performance was good, and he had fair support. This week, Frank C. Bangs in The Silver King; Kate Claxton, 7th.

A selected co. of stars has well entertained the many patrons of the New Central Theatre. Among the best attractions were the Muldoon Quartette; Howe and Doyle, the neat dancers; John Lessenger, humorist, and Lillie Western, whose musical entertainment was excellent, her banjo-playing alone being a most pleasing performance. This week, the Adah Richmond Burlesque co.; Reilly and Woods comb. 7th.

At Forepaugh's Theatre a very good performance of Uncle Tom's Cabin has been given. Samuel S. Sanford gave a truly excellent and very original performance of Uncle Tom, and Marion Fiske was remarkably good as Topsy. Of course the house was always crowded. This week, Mother and Son, with a strong cast.

The Princess of Trebizonde has continued to draw well at the Arch Street Opera House, but Manager Mahn believes in a change of diet, so will produce this week The Bohemian Girl. Miss St. Quinten has become a great favorite at this house, and the business is proving very satisfactory.

Dottlets: The Mikado still reigns here and makes new subjects nightly.—The crowds at Carncross' show not even a little.—The veteran J. B. Roberts is anxious to again play Mephistopheles.—This week's business has proved that good plays receive good patronage. Managers, take notice.—The benefit of Philadelphia Lodge, No. 2, B. P. O. Elks, in aid of the Charity Fund, occurs 10th at the Academy of Music.—Kate Claxton will produce The Two Orphans at the National.—It is rumored that Charles Pope will soon be seen here in The Corsican Brothers.—Edward Taylor retires from the Michael Strogoff comb. 5th.—The scenery, properties and mechanical effects for The Little Tycoon are being made by Charles Fox. Rehearsals of the opera are now in progress at the Temple Theatre, where it will be produced Jan. 4.—The new hall of the Young Maennerchor Society will be dedicated 3d, and a grand concert will be given.

SAN FRANCISCO.

Nov. 29.

Macbeth, at the California, wound up a profitable three weeks' engagement, which in your city would have been good for at least as many months, if not more.

The Mikado, at the Tivoli, closed its sixth week, and is still going to excellent business. Helene Dingeon is resting, while Minnie Taylor sings Yum-Yum in a way, I fancy, that is giving her huge popularity. The Three Guardsmen and Nanon are both ready.

Emma Nevada's take for her concert season amounted to a trifle over $5,000. This is not a loss, nor is it much of a gain. Her appearance created no sensation. [illegible]

[illegible] M. H. de Young, proprietor of the Alcazar.

[illegible]

Archie Gunter's new play, A Wall Street Bandit, had its first production last night at the California Theatre, before a crowded, fashionable and friendly, yet critical house, [illegible] It is pronounced to be Mr. Gunter's best work and he was called and recalled last night. Following is the cast:

PROLOGUE.

Weston Minton, President of the Great Pacific Life Insurance Company and Mutual Bank	Frank Mordaunt
Justus Sharkey, his clerk	D. H. Harkins
Joshua Job Jinks, solicitor	C. B. Bishop
Dr. Ralston, medical examiner	Frederic de Belleville
Politicus Breadstretcher, able-bodied porter	H. Z. Burworth
Steven Mawley, shepherd of the fold	J. J. Wallace
Jonathan Wayne, Sr., every-day farmer	McKee Rankin
Jonathan Wayne, Jr., his son	George R. Trader
Ethel Wayne, his daughter	Ruby Illidge
Jakey, } fat newsboys	C. J. Bishop
Sammy, }	C. G. Ray
Mrs. Patience Mawley, shepherdess	Emma Marble
Annie, head lamb of the fold	Annie Lockhart
Mattie, a stray lamb	Zoe Tuttle
Sallie, youngest of the fold	Birdie Illidge

THE PLAY.

Weston Minton, retired banker	Frank Mordaunt
Justus Sharkey, president of the Great Pacific Life	D. H. Harkins
Joshua Job Jinks	C. B. Bishop
Col. Philip Ralston	Frederic DeBelleville
Johnny Graham, locksmith	Joseph Holland
J. Edison Snocks, walking electricity man	J. J. Wallace
Gentleman Jimmy, pride of the Bowery	F. Wright
Politicus Breadstretcher, banker's butler	H. Z. Burworth
Jeems, footman	Robert Murray
Ethel Minton	Mabel Bert
Mrs. Marion Longdale, the doom of Jinks	Mrs. F. M. Bates
Sally, cloak department, Macy's	Trella Foltz
Lottie, } Saleladies of that es- }	Miss Bowman
Tillie, } tablishment, }	Miss Kenyon Tilton
Mrs. Patience O'Flynn	Emma Marble

Reed's Minstrels are gradually increasing in popularity, and one can drop in and find a crowded house almost any evening. Charlie Reed's McBreath burlesque is so pleasing that it goes again this week and should be good for a month. Hughey Dougherty was well received last night, occupying the tambourine and, which Charley gladly relinquishes, saying: "It's not my end anyhow, and look cross-eyed ever since I've been there." At the Saturday matinee an autograph and photograph of Billy Birch was presented to each lady.

The Grand Opera House is closed.

Miss Adele Waters returns to the California Theatre co.

Mr. Carleton revived Nanon last night at the Baldwin, with the same cast as before.—Thursday and Saturday, The Mikado; Friday, benefit to W. T. Carleton, Nanon and The Mikado; same on Sunday.

Salsbury's Troubadours began the fourth and last week of their engagement at the Bush Street Theatre last night to a moderately good-sized audience, presenting My Chum, the last but not the least, nor any the less attractive programme of the three hitherto offered. Nellie McHenry is as sparklingly vivacious as ever, while Nate Salsbury is never less talented or attractive. John Webster is handsome always and cleverly funny, and there is future greatness in W. S. Doball. Kruger and Skating Rink at the Bush, Nov. 30.

Olivette, by the Tivoli Juvenile Opera co., was presented at Woodward's Garden Sunday, in addition to the mounted sword contest.—Herman Brandt will shortly open a series of chamber concerts.—F. W. Page, a new tenor, made his first appearance to-night at Irving Hall, assisted by Lordelli.

Driftwood: Fred. Deakin, with his army of Japanese artists, left Thursday for New York city.—The testimonial benefit to Edgar J. Kelly and McKee Rankin, at the California, was well attended.—The professional matinee of Macbeth at the California last Thursday brought out a large audience.—Mr. and Mrs. Frank Mauder, E. J. Buckley and Nate Salsbury occupied Box C. Box D was made bright by the presence of John Webster, Nellie McHenry and Mrs. Rankin, Louise Paullin. Mrs. E. D. Price and her daughters, Mabel and Annie Price, received their friends in Box E. Mr. and Mrs. Charley Reed and Mrs. Harry Shirley sat in Box H. In Box I were Professor J. Hiller, Miss Josephine Bartlett, Mrs. Hiller and Charles Drew. Box J contained what was conceded to be the most attractive party in the audience, in W. T. Carleton, Alice Vincent, C. M. Lamane and Clara Wisdom. Others I noticed were W. F. Doball, William Krelling, Charles Crouse, Billy Birch, Dan McCullough, Charles W. Cornelius, Joseph Corcoran, Cora Macy, R. H. Mentor, Burt Haverly, Jake Gottlob, Will Barnett and Frank Hooge.—Mrs. Charlie Reed expects soon to leave for New York to spend the Winter there with friends.—Ned Salsbury, whom everybody knows and likes, will be doorkeeper at the new Alcazar Theatre.—Frank Mordaunt and Mazanovich have been ill all week.—Ellie Wilton and E. J. Buckley will star together in Camille this week at the Park Theatre, Oakland.—Mabel Bert was ill last week, and as no one was to be had for her part, Lady Duncan was eliminated from Macbeth.—Charles MacGeachy has engaged as manager of E. J. Buckley and My Partner comb.—Gustave Walter treats his patrons to a brand new co. this week at the Wigwam in Matthews and Ridgeway's Novelty co. direct from abroad.—Allan Dare and Notre Dame are next at the California Theatre.—During the Rankin benefit Thursday evening there was specialty in the last act not on the bill. As Macduff (Rankin) returned from the battle with Macbeth's (Harkins) head on the pole, Nate Salsbury, in his Indian Chief's costume, and Nellie McHenry, as the Indian Princess, rushed on the stage. Nellie took the pole and head from Rankin; Salsbury snatched the head from the pole and clapped it upon Joseph Holland's head, saying, "All hail, Malcolm, King of Scotland!" Curtain. The audience didn't understand it, and thought Mr. Rankin had introduced "another innovation." Mr. Rankin said: "I don't know whether to wish it hadn't happened or to wish I was dead; but if anybody else than Nate Salsbury had done it, I would first have dispatched him and then died happily myself."

CLEVELAND.

Twice within a month has the Daniel Bandmann comb. played a week's engagement here, the former at Cleveland and the latter at the People's last week. Both were disastrous financially. On Friday evening the star came before the curtain and in a long and bitter tirade expressed contempt for local newspaper criticism, which had been adverse; enthused about his co., which he asserted had no superior on the road, and claimed that the public taste had degenerated to a degree which made it prefer the slush of the stage to the legitimate. While I regret Bandmann's failure here, I think he is mistaken in his understanding of the situation. It has been twenty years since he played here, and if he had any admirers here then, like Rip Van Winkle, he finds them gone upon his return.

Barrett, with a strong support, had a gala week at the Opera House. It has been two years since the star was here, and his artistic work evidences hard study and continued improvement. His new plays, The Wonder, King's Pleasure and A Blot in the 'Scutcheon, produced here for the first time, were well received. This week, Annie Pixley.

The largest week's business the Academy has done this season was done with the Baker and Farron comb. in The Soap Bubble. The piece throughout its three acts is a continuity of fun and absurdity, with not a hitch in it. Every member of the co. makes the most of his part. This week, Joseph Murphy.

C. R. Gardiner's dramatic comb., playing the sensational and popular plays, Only a Farmer's Daughter, The Deserted Daughter, etc., had a fair week at the Cleveland. The plays are well mounted and the co. is good throughout.

Drift: Niagara at the Opera House week of 7th.—Laura Don, leading lady of the Academy of Music's stock co. during the season of '73 is reported dying at her home on the Hudson.—S. H. Cohen, manager of C. R. Gardiner's Dramatic comb., came in last week.—Grace Emmett, of Baker and Farron's comb., will next season star in a new play called What Next? under the management of Thomas R. Perry, the present manager of Baker and Farron.—E. Harrison, late manager of C. T. Ellis, has joined the Baker and Farron comb. as musical director, succeeding J. Vollmar, who returns to New York.

NEW ORLEANS.

The Milan Opera co. now concluding the second week of its engagement at the Grand Opera House has been playing to somewhat better business of late. Miss Rosaldi, the prima-donna soprano, has an excellent voice and is a clever artiste. Her Norma and her Marguerite are exceptionally strong, and in all her roles she reaches far above mediocrity. Carrie Morse, the contralto, is a very decided acquisition to the co. Messrs. Lorini, Baldanza and Bologna are capable artists. Nov. 29, a Young Mrs. Winthrop co. comes to this house for one week; A Brave Woman co. follows 6th.

J. B. Polk has been doing the business of the week here with his farce-comedy, Mixed Pickles, at the Academy. This week, Lester and Williams, in A Parlor Match for one week; Then comes Patti Rosa, 6th.

J. H. Wallick, horses and co. have played to fairly good houses for the week at the St. Charles Theatre. Bidwell's Star Dramatic co. opened 29th in Taken from Life.

Business at Faranta's continues fine. The Gold King, with the Thompson co., done remarkably well. The Acme Dramatic co. this week. Robinson's Dime Museum continues to draw large crowds.

Crescents: A few days ago J. H. Wallick, of the Bandit King co., overheard a street-ruffian insult a lady on the street, and forthwith administered a severe and well-deserved thrashing to the scoundrel. In appreciation of his conduct the male relatives of the lady presented Mr. Wallick with a handsome gold watch and chain. The presentation took place at the St. Charles Theatre, Nov. 26, between the acts.—A very sad event occurred here a few days ago. Charles L. Davis, late proprietor of the Davis consolidated show was sitting chatting with his wife and a visitor in his room at the Southern Hotel, at the same time cleaning his revolver. By some unlucky chance the weapon was discharged and the bullet struck Mrs. Davis in the right side, killing her almost instantly. The visitor ran for help, and when he returned the dead body of Mr. Davis lay on the bed across that of his wife. The unhappy man, frenzied with grief, had taken his own life. The remains of both will be sent to their home in Maysville, Ky., in obedience to a telegram from Mr. Davis' brother in Cincinnati.—The New Orleans Lodge of Elks gave another of their enjoyable social sessions, 25th.

CHICAGO.

When Manager J. H. McVicker came back from New York and said the theatre-goers of Chicago had not seen The Mikado yet, in spite of some half-dozen different troupes that had given performances, he was speaking quite within the bounds of truth, for the Duff Opera co. now at his theatre, is so far ahead of all the snap cos. that it is conceded by everybody that we are now getting The Mikado for the first time. The memory of Alice Harrison and Roland Reed still lingers as the original Yum-Yum and Ko-Ko, and these talented performers have not yet been surpassed; but in the Duff co. we have these parts capitally rendered, and at the same time the other characters in the opera are adequately represented. The theatre has been crowded every night and the opera seems destined to be the most popular event of the season. The attraction remains for three weeks longer.

Mme. Judic appeared in several of her most popular roles during the second week of her engagement at the Opera House, but except on Thanksgiving night, when the overflow from the other theatres gave her a large audience, the houses have been small and cold. This week, Rose Eytinge in Niagara. W. J. Scanlan, 6th.

T. P. W. Minstrels have filled the Grand every night, but chiefly on their past reputation, for the performance is a very ordinary minstrel show. This week, Alice Harrison in Hot Water; Sol Smith Russell, 7th.

The two weeks' sojourn of Joseph Murphy at Hooley's Theatre was prosperous. The Irish plays of the star appear to have a fascination for a large number of people. This week Kelly and Mason Comedy co. in The Tigers. The Dalys in Vacation, 6th.

Mme. Rhea had a most profitable week at the Columbia, but the plays given are far from having the excellence that creates popularity. A Dangerous Game may be considered as giving the actress every opportunity to display her powers, but it is a very ordinary drama at the best. This week, Alone in London; Michael Strogoff, 6th.

Sidney C. France will appear at the Olympic this week in his Marked for Life.

The appearance of Henry Chanfrau in Kit at the People's Theatre was the means of drawing large audiences to the cosy place of amusement. Young Mr. Chanfrau makes a capital impression as the Arkansas man. This week, Hallen and Hart's co.

The White Slave, although seen here twice and three times every season for the past five years, was the means of attracting excellent audiences to the Academy of Music. The co. is a good one, and the play was well acted. This week, W. H. Powers' co., in The Ivy Leaf.

The Prisoner for Life, recently seen at a down-town theatre, where its success was not very great, was the attraction at the Standard the past week, and a better business was done than on the former visit.

This week, Ezra Kendall will present his new play, A Pair of Kids, and it is said to be, now that the co. has become familiar with the characters, a very amusing comedy. Effie Ellsler, in Woman Against Woman, 6th.

Items: Billy Rice, the minstrel, took a benefit at Hooley's Theatre on Sunday afternoon, 29th. The Thatcher, Primrose and West co. had a few hours to spare, and so put in a profitable afternoon. Maurice Grau, so the theatrical gossip says, is out about $25,000 on the Judic season so far.—Anna Hooper, who played Lisa in The White Slave, at the Academy last week proved to be an actress of promising talent, a fact that many Chicago friends were pleased to note.—Rose Eytinge, who is playing the principal part in Niagara, is no longer made the leading attraction on the bills. The *play* is now starred and Miss Eytinge is merely one of the co.

CINCINNATI.

Annie Pixley made her reappearance last week at Heuck's after an absence of several years. M'liss constituted the programme until Nov. 26, when it was shelved in favor of Marsden's play, Eily. Business improved largely during the latter part of the week, the matinee attendance attesting Miss Pixley's popularity with the fair sex. This week, Hoyt's latest, A Tin Soldier, followed 6th by Clio, which is booked for a two weeks' run; Shadows of a Great City, 20th.

Dan Sully's Corner Grocery is evidently an attractive resort for the habitues of Havlin's, and Master Malvey's precocity finds favor with the store patrons. The engagement, which closed 28th, was all-in-all one of the most successful of the season at the Bijou. The star has surrounded himself with an excellent co. Louise Fox, in the role of Jennie Burke, contributed materially to the success of the week by her refined acting and attractive vocalism. This week Sol Smith Russell, in Felix McKusick, followed 6th by Oliver Byron, in the Inside Track.

Romany Rye, at the People's, proved an attraction sufficiently strong to crowd the house nightly. In the absence of Annie Pixley, who declined to participate in a Sunday performance, the Romany Rye comb. gave two performances 22d at Heuck's Opera House. This week, Pat Rooney's Specialty co., including the redoubtable Patricius himself and Katie Rooney; the Howard Athenaeum co., 6th.

Effie Ellsler scored an unqualified success at the Grand last week, in her new play, Woman Against Woman. The drama is admirable in construction, the dialogue interesting, and the auditors' sympathy is excited from the opening act to the denouement. Frank Weston rendered his wife satisfactory support. Modjeska current week, opening 30th, in As You Like It; Thatcher, Primrose and West's Minstrels, 6th.

Between the Acts: Theatrical attendance at both performances on Thanksgiving day brought out the "Standing-room only" sign at the local theatres.—Montgomery Phister's play, A Soap Bubble, has been extensively advertised for the Grand 29th.—Manager James E. Fennessy has The Tin Soldier, his attraction at Heuck's for week beginning 30th, advertised over the entire surface of the old Custom House, thereby securing a temporary corner at least on the very best advertising site in Cincinnati.—Dramatic Editor Shaw, of the *Evening Post*, will bring out that intensely moral drama of his at Havlin's shortly.—The Law and Order League is still prosecuting the artists who participate in Sunday performances, the latest victims being Burt Clarke, Charles Edwards and Mamie Johnson of Dan Sully's Corner Grocery comb., and B. J. Murphy of the Romany Rye co. Messrs. Edwards and Murphy were bound over to the Court of Common Pleas, bail being fixed at $300 and $200, respectively, and furnished in each case, while the cases versus Miss Johnson and Burt Clarke were dismissed at the plaintiff's cost.—Prominent among the professional arrivals for the week were Business Manager Edgerton of the Pat Rooney comb., Frank McKee heralding The Tin Soldier, Jake Rosenthal representing Minnie Maddern, Advance Agent Ward of A Soap Bubble, and Sam Cox of the We, Us & Co. comb. No. 2.—Katherine Rogers in Claire and the Forgemaster is the attraction for current week at Harris' Opera House.—Manager Gabriel's programme for the Vine Street Opera House current week includes the Electric Trio, Charles and Carrie Moore, skatorial artists; James Ryan and Mlle. Theola in a trapeze act, and Fannie Bernard, serio-comic.

BALTIMORE.

The event of the week was the first production of Fulton and Itzel's new comic opera, Jack Sheppard, by the Academy Opera co. With the material at hand, Major Fulton has made a good libretto and managed to instill into it a great deal of fun. It is the old story of Jack Sheppard in a new garb. The music is of a much higher order than is usually found in comic opera, but withal melodious and bright. Mr. Itzel has treated the story with good musical cleverness, and at times the choruses fall, but little, if any, short of grand opera. The orchestration is at all times brilliant. Some of the members are conspicuously pretty. A trio in the first act, written *a la pastorale*, is very quaint and sweet, and the lover's duet very pretty. Among the others are a catching march for the tenor, a farewell quartette, and the mixed chorus in front of Newgate Prison. The co. worked hard and gave a satisfactory and enjoyable performance. In the title role Jeannie Winston was not seen at her best, for she played the part as if she did not like it, and did not put into it the dash and vim it requires, and which she can give it if she so desires. Her music, however, was well sung, and it is unusually difficult. As Thomas Darrell, George Appleby was the central figure of the play. He has not so very much to do, but what he has is effective, and the brightest music in the opera falls to him. His march in the second act is the gem of the opera, and he sings it in faultless style. It invariably received two and three encores. The comedy rested almost solely with Walter Allen, who, as usual, made the most of it, in the character of Blueskin. Louise Searle as Winfred and Rose Leighton as Bess were up to the mark, and Joseph Fay, Minnie De Rue, Thomas Dailey and Vincent Hogan in minor parts added to the general smoothness of the performance. A word is due the chorus for the creditable manner in which they sang the really difficult music. The house was crowded all the week.

At the Academy of Music The Shadows of a Great City opened to a fair house on Monday night. Next, Myra Goodwin in Sis.

"Standing-room only" could be seen in the lobby of Ford's Opera House any night last week, or on any matinee afternoon. We, Us & Co. was a favorite here last season, but it had no such hold on the public as that. On Monday Lester and Allen's Minstrels began the week with a big house. Next, Wages of Sin.

An attractive minstrel programme was given at the Holliday Street Theatre last week by Barlow, Wilson and Rankin's troupe. Fair attendance. The acrobatic features and the dancing were enjoyable, and the vocal music excellent, but the jokes of some of the comedians were chestnuts when Richmond was taken. Bartley Campbell's Siberia is the attraction and is drawing well. Next, Maggie Mitchell.

The Howard Athenaeum Specialty co closed a good week's business at the Monumental Theatre on Saturday night. On Monday the Kernells' Own co. was greeted by a crowded house. Next, May Adams' Minstrels.

The Wellesly-Sterling co. in The Danites is crowding the Front Street Theatre. Next, Bartley Campbell's Galley Slave.

At Harris' Masonic Temple Museum there was the usual rush to the matinee on Monday afternoon to see Joseph H. Keane in Rip Van Winkle. New scenery has been painted for this occasion and the play is very well mounted. Next, Called Back.

Frost: The Journalist Club benefit on Monday night of last week was the largest the club has ever had. On Tuesday a club-night was held and most of the professionals in the city attended. W. A. Mestayer, who played for the club's benefit, made a speech which was a very happy effort, and Gus Bruno gave some of his clever specialties.—Prof. Hamerik, director of Peabody Conservatory of Music, was one of the most enthusiastic auditors of Itzel's new opera. Prof. Hamerik has every reason to be proud of his pupil. Mr. Itzel was for some years his student.—Mrs. Harris, wife of the proprietor of the Masonic Temple Museum, presented each of the employes with a fifteen-pound turkey on Thanksgiving day.

BROOKLYN.

Criterion: Frederic Bryton won favor as Jack Diamond in his new play, Forgiven. He is a successful example of the actor who stars in a character he has created as a minor role. The houses are excellent. Next week, the Vokes Comedy co.

Brooklyn Theatre: Gus Williams presented Oh, What a Night! to a big house Monday night, and convulsed it for three hours. Next week, We, Us & Co.

Park Theatre: Maggie Mitchell, in Maggie the Midget, drew a big house Monday night, and she is sure of good audiences all through the week.

Grand Opera House: The World this week, and crowds are looking upon it.

Lee Avenue Academy: Anselma was presented by Madame Janish Monday night. Next week, Nordeck.

Novelty: Fantasma, from the Grand, is here this week with all its glitter, ballet and pantomimic effects. Good houses.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Owing to the fact that our theatre-goers have not recovered as yet from the late religious excitement, Belle Moore, in A Mountain Pink, was greeted by only a small audience. Messrs. Lester and Hilliard's performance in A Parlor Match was attended by a large house, who gave the entire co. a cordial greeting, and lost no opportunity of applauding.

EUFAULA.

Shorter Opera House (W. H. Vigal, manager): Patti Rosa, to a large house, Nov. 20. Her support, with one or two exceptions, is above the average. She was heartily applauded and gave a very satisfactory rendition of Bob.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Bella Moore, as Sincerity Weeks, in A Mountain Pink, to fair business at matinee, and evening to light house, Nov. 21. Patti Rosa gave a good performance of Zip to small audience 23d. Lester and Williams' Comedy co., supporting Jennie Yeamans in A Parlor Match, to small but appreciative audience 24th.

TALLADEGA.

Enterprise Hall (Huston and Savory, managers): Nov. 20, the Bijou Opera co. in The Mikado. Standing room only. Adelaide Randall is a good actress and has a fine voice. Thomas Martin was a funny Ko-Ko; tip-top comedian. Mr. Wilke's Nanki-Poo was excellent. Fred. Clare, as Pish-Tush, shook the house with his superb bass. The Hoop of Gold co. to a fine house 23d. Another fine co., and the scenery was excellent.

ARKANSAS.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Ada Gray presented East Lynne to a good house, Nov. 21.

FORT SMITH.

Though the business was fair, threatening weather prevented Only a Woman's Heart from playing to a full house. Performance (though it may be improved considerably) was well received. Are dated at Mineola, Tex., Dec. 2.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Blanche Curtisse, supported by a very good co., produced Only a Farmer's Daughter and A Sister's Oath Nov. 19, 20 and 21, before small houses. The latter play is entirely new; first production. The play is owned exclusively by Charles R. Gardiner and will undoubtedly prove a success in his hands. The main scenes and incidents are located in the South during the time of the late war. Following is the cast of characters: Claudio Warrington, a Southern heiress, Blanche Curtisse; Annie Osborne, a devoted woman, Etta Frank; Celia, a model servant, Beatrice Amberg; Mrs. Rutherford, Emma Frank; Mamma, Miss Beatrice; Lawrence Rutherford, Captain 6th Connecticut Volunteers, Oleson Arthur; Leonard Warrington, a Confederate officer, Fred. E. Stoddard; Jerry O'Flynn, a true son of Erin, Otis Turner; Uncle Rube, G. A. Collis; Mr. Rutherford, G. Avon; Dr. Lamont, Mr. Dalton. Miss Curtisse's efforts were quite taking with the audiences, and had it been pleasant weather she would have drawn large houses.

COLORADO.

DENVER.

Kiralfy Brothers' spectacle, Around the World in Eighty Days, opened to the finest house of the season Nov. 23. The week's business was very large. Indeed the Messrs. Kiralfy may well feel elated over the success of their first production in this city. I won't go into particulars, for I imagine I see the scowl which decorates my friend, the compositor's countenance, as he sizes up the length of my letter. But I cannot pass over this colossal aggregation of magnificence without a brief mention of the important features. The ballet is as comely a set of girls as one would wish to see, and they execute some pretty dances, too. Of the speaking parts, I think J. F. Peters, as the Detective, does the best. Good looks are about all that are required to fill the roles of Aouda and Nemea, and Helen Tracy and Rose Watson fill the bill. The Mignani troupe were called out on an average of three or four times each night. The scenery is elaborate, particularly the piece representing the New Eccentric Club, which was about the finest setting ever seen here. But the people did not appreciate it. All Star Specialty co. week of 30th; Salsbury's Troubadours 7th; Carleton Opera co. 14th; McIntyre and Heath's Minstrels 21st; Milan Opera co. 28th.

The second co. to present The Mikado in Denver, was Grau's, at the Academy. Business was only fair. Perhaps it was because the co. came right after Thompson's. Grau's co. contains some good voices, but in acting it is positively weak in places. Amy Gordon makes a portly Yum-Yum; sings and acts well, however. Max Figman is a fairly good Ko-Ko. Chorus is small. The costumes of the principles were handsome. Downing's Tally-Ho week of Nov. 30; Alice Harrison 14th; Broad Opera co. 21st; Over the Garden Wall 28th.

Small Talk: Within the space of six weeks, four different Mikado co.'s will have presented the opera here. —Hughey Dougherty tarried here a few days on his way to 'Frisco.—The Thompson Opera co. are meeting with success on the circuit.—The Carleton repertoire will be Nanon and The Mikado. B. W. Kleinbacher, ahead of the Tally-Ho co., arrived in town 22d and remained during week.—A good share of the proceeds derived from the Broad co.'s engagement will go toward the Chamber of Commerce Library. The co. is actively rehearsing The Mikado. The Beggar Student will perhaps be added to its repertoire.—J. H. Haverly is still in town. He likes Denver. The Colonel occupied a box at Kiralfys' opening.—The Nevada Concert co. will appear at the Stout Street Baptist Church on night of 10th. Tickets are two dollars. It will be a high toned event.—While here Madame Janauschek was the guest of Mrs. Dr. Ellsner.—Peter McCourt, manager of the Tabor has received notice that he has been elected an honorary member of Haverly's Temperance Brotherhood.—Harry Smart is to be Haverly's treasurer for his theatre in Chicago. Mr. Smart severed his connection with the Thompson co. here.—A prominent theatrical gentleman recently said that he had seen all the Mikado co's. of importance and that the Thompson co. gave the best performance of the opera. He regarded the scenery, which the Tabor management got up expressly for the occasion, as being superb.

Supplement: This is from *The Play*: "The colored supplement to last week's NEW YORK MIRROR is a credit to the enterprise of that paper, as well as to the artistic excellence of the work turned out by the Strobridge Lithographic co. The picture represents the masque scene in Romeo and Juliet."

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The Redmund-Barry co. presented Ruy Blas, Midnight Marriage and Merchant of Venice to a fair business Nov. 27, 28.

Carll's Opera House (P. R. Carll, manager): Salvini played Ingomar to a good-sized house 23d. A petition requesting him to play King Lear was signed by the Governor of the State, President Porter, of Yale College, and other dignitaries, but his Italian highness offered a trivial excuse, and refused to comply. His Ingomar was excellent; his support exceedingly bad. Frank Mayo in Nordeck was seen by light houses 24th, 25th. The play made a great hit here. Mayo was heartily applauded, as was Miss Kidder; in fact, the entire co. was excellent. J. T. Raymond amused big houses 26th, afternoon and evening, as did Joseph Jefferson, in Rip Van Winkle, 28th.

Bunnell's Museum: The Australian Novelty co. did the biggest week's business in the history of the house. One day no less than 4,870 tickets were sold. Louise Pomeroy in Shakespeare the current week.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Salvini, in the Gladiator, Nov. 26, to over $900, seats being sold at $1 and $2 each. Joseph Jefferson, to standing-room only, 27th, in his strong presentation of Rip Van Winkle. Stetson's Mikado co. did the biggest Saturday night's business done at this house this season 28th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Stranglers of Paris arrived in a severe snow storm, which continued two nights, Nov. 23 and 24, which caused light houses. The piece was well received. The co. without exception is a strong one, especially Newton Beers as Iagon and Jennie Kustace as Matilda. John T. Raymond 25th, presented For Congress to a fair sized audience. A gala night, 26th. Not standing room at eight o'clock to see The Mikado. Receipts $900.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Midnight Marriage, Nov. 30. The scenery and stage-setting were fine, receiving merited applause.

NORWICH.

Breed Hall: The Helen Carter Concert co., 18th; second entertainment in our course. The co. contains good

people, and gave a very enjoyable concert. Corinne, in The Mikado, 4th and 5th. As this will be the first performance of the popular opera in Norwich, large houses will undoubtedly prevail.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): The Devil's Auction was presented to good houses Nov. 23 and 24. Charlotte Thompson played to good houses 26th. At the matinee she appeared as Jane Eyre in her usual excellent manner, and in the evening in Phyllis Denohr. Every seat in the lower part of the house was occupied. Clara Morris appeared in The New Magdalen 27th to a very good audience. The performance, it is needless to say, was highly appreciated. Lester and Allen's Minstrels 28th to a crowded house.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): A Bunch of Keys last week to only moderate business. This week Barlow, Wilson and Rankin's Minstrels. Next, Siberia.

New National (W. H. Rapley, manager): Wages of Sin was well presented to rather light houses last week. This week, Minnie Maddern in In Spite of All. Joseph Jefferson next week.

Ford's Opera House (John T. Ford, manager): Myra Goodwin this week in Sis. Rehan co. next week in A Night Off.

Herzog's: The Pomeroy engagement last week was a grand success, both artistically and financially. House packed at each performance with a fine class of patrons. Many persons present who are not in the habit of patronizing cheap theatres. Miss Pomeroy looked very handsome as Hamlet, Romeo, Rosalind and Viola, and gave most finished renditions of the parts. Her co. was quite capable. This week the National Ideal Opera co. in The Mikado.

Dime Museum: Cyril Searle drew good houses last week in Rose Michel. This week Louise Arnot, supported by Harry C. Albaugh, in Fun on the Hudson, Pearl of the Peak, etc.

Congregational Church: Full houses at the Thomas Concerts Nov. 27 and 28. Emma Juch sang first night. She was in splendid voice and was warmly received. Mrs. Annie Louise Powell appeared Saturday night and was rapturously greeted by her many friends. The flowers showered upon her were magnificent in design and quantity. The Elks sent a solid silver, gold-lined bowl resting upon a large base of flowers and having a floral arch above with the "Elks" in violets. "Many Friends" sent a cylinder of birch-bark, surmounted by magnificent roses and set in a large mound of white flowers, with "Home, Sweet Home" in violets, in answer to which and prolonged applause, she appeared and sang the song. Among other beautiful pieces was a large bouquet from the White House.

Items: Marguerite E. Saxton, the talented teacher and actress, gave a fine entertainment at Willard's Hall Nov. 27 to packed house, assisted by pupils and friends. Eva Mills sang. Miss Saxton appeared in scenes from Merchant of Venice, King John and Macbeth. Her sleep-walking scene was very fine.—Manager Herzog was so much pleased with Miss Pomeroy's success that he has engaged her to return, I think, in February. —Manager Ford is considering the question of reducing prices at the Opera House. The cheap houses are making the most money. I do not see how they induce good actors to give twelve performances a week. In time it will certainly wear them out, so that their best cannot be given.—The Southern Hoop of Gold co., Lavinia Shannon, star, came in last night out of pocket.

FLORIDA.

JACKSONVILLE.

Park Theatre (A. B. Campbell, manager): The Huntley-Gilbert co. played to very light houses last week, with the exception of Thursday night, when a complimentary benefit was given to a member of the co. Floride Abell, a former resident of this city. She was greeted by a crowded house. The Bijou Opera co. play here 3d, 4th and 5th, opening with Mikado.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): John A. Stevens opened a three nights' engagement Nov. 23 in Passion Slave, Unknown 24th, and Convict 1240, on 25th. He was billed and advertised to play Unknown 23d, but through some misunderstanding he played as above stated. This was the first representation of 1240 since its production in San Francisco some time ago. It went very badly considering everything, and the audience was good-natured enough to sit it out, though it was after 11 P. M. before it was over. There is not much that can be said in its favor. Skipped by the Light of the Moon appeared 27th, 28th and matinee 28th to fair business. Rag Baby 7th and 8th.

Personal: Several of the Ford Dramatic Association took part in Stevens' 1240.—Nellie Pierce and W. D. Stone, with Skipped by the Light of the Moon, were tendered floral tributes by the Fords 27th. They played with this association last Summer here.

MACON.

Academy of Music (H. Horne, manager): Lester and Williams in A Parlor Match Nov. 23, to a full house. Jennie Yeamans as Innocent Kidd made the hit of the evening. Young Mrs. Winthrop was presented 24th by one of the best cos. of the season. Lena Langdon in the leading role carried the part superbly.

Personal: Manager Sammis, of Young Mrs. Winthrop co., is one of the cleverest gentlemen in the profession. He is a fast friend of THE MIRROR.—C. A. Matthews, Jr., who presides over the ticket-office, is a general favorite with the profession who visit us.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Young Mrs. Winthrop co. Nov. 23 to light business. Miss Langdon, who plays the title role, is rather crude and stagey, and the co. is by no means a strong one. Skipped by the Light of the Moon 26th to a comfortably filled house. The audience seemed well pleased and applauded generously. This afternoon A Brave Woman co. to light matinee. The play is intensely interesting and will no doubt do well to-night if the rain, which is now falling steadily, will only cease. Peck's Bad Boy 3d; Fred. Warde 5th.

Items: Nelson Roberts, agent Brave Woman co., informs me that after filling his date of a week in New Orleans the co. will return direct to New York, where they are offered a two weeks' engagement.—F. M. Haller, agent of Fred Warde co., sends compliments, and says his business has been exceedingly good. Warde is looked upon here as the legitimate successor of the lamented McCullough.

ILLINOIS.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Kidder's drama, Niagara, Nov. 27, to good house. The co. is a good one. The acting of Rose Eytinge as Niagara was especially good. Nobody's Claim 8th; Mme. Rhea, 18th.

CHAMPAIGN.

Armory Opera House (A. C. Wilcox, manager): Graham-Earle comb. to large houses all last week.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): Crossen's Banker's Daughter co. came near playing to empty benches Nov. 23. This was all the more unfortunate as the co. was above the average of those visiting us recently. Lizzie May Ulmer 27th, co good business.

CAIRO.

Opera House (Thomas W. Shields, manager): Crossen's Banker's Daughter co. Nov. 21, to a fair house. Play fairly presented. Ada Gray 23d, in East Lynne, to a wretched house. Kidder's Niagara co. 27th; large and enthusiastic audience. Play fairly presented. Scenery good. No hitches. Best this month. Monte Cristo, 5th.

PEORIA.

Grand (Lem. H. Wiley, manager): Lizzie May Ulmer in Dad's Girl, Thanksgiving matinee and night to good audiences. Rose Eytinge 28th, as Niagara, the Adventuress. Large house. The White Slave co. 3d; The Black Flag co. 5th.

Squibs: The Emma Abbott Opera receipts were over $4,000.

Supplement: Manager Wiley has THE MIRROR Supplement of Romeo and Juliet in a neat frame and hung in the lobby of the theatre. The handsome MIRROR Supplement helped sell all THE MIRRORS of that date, and the dealers here say they could have sold three times as many. The Abbott co. all speak highly of THE MIRROR and all read it.

ENGLEWOOD.

Leyton's Opera House (J. B. Lanyon, manager): I was ashamed, and turned my back on the audience, as did the manager of the co., and felt sorry for Lizzie May Ulmer, as there were not enough people in the house to make a corporal's guard evening of Nov. 23, when the curtain rose. The smallest audience ever seen in the house since the opening night, Sept. 1. Lizzie May Ulmer gave a splendid impersonation of the heroine. She is bright and charming; natural in her acting, and made very little use of slang phrases, as is generally the case with actresses in parts of a similar kind. Support above the average. Laura E. Dainty in the domestic Irish comedy, Kathleen Mavourneen, 24th; miserable house. Laura was here last season and played the Pink to packed house.

QUINCY.

Opera House (P. A. Marks, manager): W. H. Gillette's Private Secretary co., matinee and evening, Nov. 21, before large and appreciative audience. Barney McAuley co. 23d, in A Messenger from Jarvis Section, before a small house, owing to the opening of the new Park Theatre on that night.

Park Theatre: Newell and Fielding's Comedy Ideals week of Nov. 21, to large houses. Cheap prices.

Dime Museum: The house enjoyed large audiences this week. Joshua Whitcomb and Euchre were presented and gave satisfaction.

ROCKFORD.

Opera House (C. C. Jones, manager): Louise Balfe in Dagmar, to a small house Nov. 25. Miss Balfe sustained the title role in a very pleasing manner, and made a favorable impression. Walter Bentley as Colonel Stanley, and Spencer Harrison as Hugh Percival were well received. Tin Soldier, 9th; Daly's Vacation co. 17th; George S. Knight 19th.

INDIANA.

INDIANAPOLIS.

English's: Mestayer's We, Us & Co., without the Mestayer, played a fair engagement Nov. 23, 24 and 25. The co. errs in advertising their play as Mestayer's, for he has nothing whatever to do with it. Matt Holmes as Dr. Mulo Medicus, was quite natural; but he had none of the taking eccentricities that characterized the impersonation of the original—Ezra Kendall. The solos and duets of Marti Crocker and Julia Christin were very well received. The T. Willie Rockingham of F. W. Holland was a poor piece of work, and the rest of the co. did not surmount the barrier between them and fame. The Two Johns co. filled week to fair business throughout. Their business would have been better had not the sudden death of Vice-President Hendricks, this 25th, caused a temporary lull in attendance at theatres. Their Thanksgiving matinee was immense. Several changes as made in co. list are noted herewith: Edward C. Foreman and Ida Meredith retires 28th, and were succeeded by Fred. Aymar and Grace Keen—assuming the parts of Theoph. Brown and Eugenia, respectively. Miss Lizzie Whitehall, of Indianapolis, joined here. Announced: Romany Rye, 30th, week; Lillian Olcott, 10th, 11th, 12th; Ivy Leaf, 15th, 16th, 17th.

Dickson's remained closed, 23d, 24th and 25th, owing to the burst-up of Lillian Russell Opera co. Manager Dickson had advanced some money, and would have advanced more, to bring them here, but the manager would not accept. I have it from a reliable source that the management here is short $250 on account of the failure. The season of the Tin Soldier—filling the week—was a most successful one. Standing-room only at both performances on Thanksgiving Day. The plumber has been maligned in this piece; but they can stand it. George W. Wilson, as Professor Villas Canbe, and James T. Powers were the best assumed parts in the entire co., though all others were good. The play and co. is hereby recommended to patrons and managers who want good and profitable attractions. Strogoff, 3d, 4th and 5th; Modjeska, 7th, 8th and 9th; Ada Gray, 10th, 11th and 12th.

The Museum has had a good week with Dowling's Nobody's Claim. They are followed, 30th, week, by Padgett's co. in The Long Strike.

The Zoo has been crowded all week. The attraction, Lilly Clay co. For the Zoo the co. was very good. Silbon's Cupid co., 30th, week.

Elbow Shots: F. G. White is slowly improving at the State Hospital for the insane. An administrator for his estate will be asked for by his daughter, Mrs. Katie Webber.—John B. Doris' Circus has arrived and is installed in the State Fair Grounds for the Winter.—The Elks will benefit some time in January.—The Zoo has a new drop. A consummation devoutly, etc.—James Reilly has a co. on the road and is announced for an early date here.—Treasurer Dean, of English's, claims first mourning emblem in the city after announcement of Vice-President Hendrick's death.—John F. Bryne, of Reilly and Woods, made a very careful crayon sketch of Manager English, and the same is now mounted in the lobby.—Kit Clarke will not return to this city with any kindly feeling for it. The last time he was here he spent the night in a Squire's court under *capias*.—Colonel Keyes, the rotund advance man, for Romany Rye, claims he was insulted by a gamin who wanted to borrow his abdomen for a counter.—W. J. Chappelle, of Daly's Vacation co., will probably put Robert McWade on a museum circuit soon, playing Rip Van Winkle. Mr. McWade does not like the two performances per day, though the salary guaranteed is amply satisfactory. This is mum.—O. E. Skiff is organizing now in Chicago a Sans Souci Opera co. to play The Mikado and Anita, opening in New Orleans Dec. 14.—Doris is having a little trouble in the local courts, several employes claiming arrearages on season's salary. He claims they have no case, as he holds receipts in full.—Addie Cummins left Nobody's Claim 21st.—The Hollywood Opera co. will probably reorganize as a juvenile Mikado co. This co. busted at Omaha recently, but will be compelled to reorganize to fill dates from which no release could be secured.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Some controversy regarding the merits of We, Us & Co. arising, a discussion in the local papers, and several other reasons, caused quite a large and critical audience to witness the presentation of that play, Nov. 26. The first act was so tiresome that people fidgeted about in their chairs wondering when the end would come. The second act was somewhat of an improvement, and the third was all that saved it from failure; but I advise the co. not to come here again very soon. Matt Holmes was very good as Dr. Medicus, and there are several members who possess vocal powers above the average. Sol Smith Russell, 21st, had a $600 house and gave a most enjoyable entertainment. There is more refined, quiet humor in Russell and his play than in all the rest of the farce-comedies which have appeared here this season. Frank Lawton, as the devil, was immense, and fairly divided honors with the star. Miriam O'Leary has a winsome way about her not unlike Minnie Maddern, that carries an audience with her and gains their sympathy; but unfortunately her voice is not powerful enough to make a successful singer. Thatcher, Primrose and West 3d, and Dark Days 4th.

Academy of Music (H. J. Trentman, manager): As I wired you, the Allison and Felcher Comedy co. came to an inglorious end on Monday night. They advertised a "sacred concert" for Sunday night in the hope of obtaining funds enough to weather the storm, but fate was against them and the Mayor would not allow them to play. They were unable to pay their board-bill and left some of their baggage here as security. All the members left for Chicago, where they will attempt to reorganize. The management of the house is now convinced that there is no money in playing at cheap prices on the percentage plan, and will hereafter rent. There are now booked Castin's Widder, 3d, 4th, 5th, and N. S. Wood week of 7th. After that if cos. come here they must rent.

Reply: Referring to the letter of A. Geismar in last week's MIRROR, I will say that to a certain extent the gentleman is correct, but not wholly so.—There have been booked at the Temple by Manager Simonson some of the best cos. on the road—cos. who come here with numerous favorable metropolitan criticisms—and were pronounced flat failures by a majority of those who attended the performances. Either there is a radical difference in the ideas and tastes of people residing here from those in the larger cities, or somebody is criticising matters they know nothing about. The daily papers here, with one exception, pay very little attention to theatrical matters, and merely publish press notices furnished by the advance agents. But Mr. Geismar must not complain too much or be hypercritical, for we have had only two or three really bad attractions and have had more than an average of good cos.

MICHIGAN CITY.

Opera House (Louis Weiler, manager): Laura Dainty in Mountain Pink, drew a small but fashionable audience Nov. 25. Miss Dainty being ill, did not appear. Miss Neddie Creyo undertook her role, and was highly praised by proxy, the local press ignorantly giving Miss Dainty all the credit.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Black Flag Nov. 21, to a large audience. Received with enthusiasm. Louis Barrett as Harry Glyndon, Thomas J. Martin as Owen Glyndon, L. R. Willard as Sim Lazarus and young Harry Woodruff as Ned, the Cabin-Boy, deserve especial mention.

Nuptials: Albert S. Miller, the genial and able manager of Music Hall, was married to Miss Moore, one of Kentucky's fairest belles, at Paris, on Nov. 24.

RICHMOND.

Grand Opera House (W. H. Bradbury and Son, managers): Pat Rooney's co. Nov. 27; big business.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Thorne's Black Flag drew only a moderate house Nov. 27. Egbert's Comedy co. comes for a week, opening 30th.

PRINCETON.

George C. Miln, supported by an excellent co. appeared in Richelieu Nov. 21, to a good house. Ada Gray in East Lynne 27th to a fair house. Great hit.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Sol Smith Russell Nov. 23, as Felix McKusick, succeeded in drawing a full house. Sol is a prime favorite here, and he never grows old to our people. Edwin Thorne's Black Flag co. 26th; entertained the largest audience of the season. Standing room was at a premium long before the curtain went up.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Tin Soldier Nov. 25; good house. Sol Smith Russell, 26th, in Felix McCusick; two performances. Splendid houses. Ada Gray 28th, in East Lynne; two performances; fair houses.

EVANSVILLE.

Opera House (T. J. Groves, manager): Nov. 23, 24. A Tin Soldier to very good business, sending away two of the best pleased audiences of the season. Of the co. Rachel Booth deserves special mention, having completely captivated the audiences by her bewitching ways and artistic acting, although nothing but praises can be given to the entire co. Ada Gray in East Lynne 26th. Notwithstanding the age of the play and the numerous times it has been presented here, Miss Gray was greeted by a very fine audience at night, while the matinee performance drew a jammed house. James O'Neill in Monte Cristo 4th.

IOWA.

CEDAR RAPIDS.

Green's Opera House: The Emma Abbott Opera co., Nov. 23, in The Mikado. Every seat was taken. Miss Abbott is a favorite here, and received many recalls. All-Star Specialty co., 25th, entertained a good house. Thanksgiving, the Home Minstrel co.—local talent—entertained a full house in a benefit for Co. C, I. N. G.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager): Silver Spur co. came Nov. 27 to very good house. Co. gave an excellent entertainment. The specialty business was fine. Swiss Bell-Ringers 2d, 3d and 4th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Louise Balfe in Dagmar, Nov. 26, afternoon and evening, to houses in which every seat was taken. Miss Balfe was compelled to come before the curtain after every act. Her support was splendid. Miss Balfe was to have appeared here the 27th also, instead of at Moline, but was taken sick, and is now at the Lorimier House. This will disarrange her dates for some little time.

Item: Miss Balfe had her Thanksgiving dinner with Manager Duncan's family.

OTTUMWA.

Lewis Opera House (Conn Lewis manager): McIntyre and Heath's Minstrels, Nov. 24; very large business. Louise Balfe in Dagmar, 3d.

Turner Opera House: Elroy Comedy co. all last week to very light business.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Willow Copse Nov. 23, to fair house. A fine drama and excellently presented. Burr Oaks 25th to slim business; matinee 29th, fair business. Josie Crocker, formerly of the Sea of Ice co., played the leading role in place of Genevieve Rogers, who left the co. suddenly a few weeks ago.

KEOKUK.

Dixon's Minstrels to very light business, 19th. Will Harrington, formerly manager of our famous (?) ball club, is one of the silent partners of the co. Nothing booked at Gibbons.

Supplement: D. G. Lowry, our leading newsdealer, informs me that his order for the Supplement number of THE MIRROR (thirty-five copies) was exhausted within forty-eight hours after its receipt. It certainly is a very fine piece of lithography.

CLINTON.

Davis Opera House (E. M. Davis, manager): Scott Marble's Silver Spur co., Nov. 23 and 24, to very moderate business.

KANSAS.

ABILENE.

Bonebrake's Opera House (R. M. White, manager): The famous tragedienne, Mme. Janauschek, made her first appearance before an Abilene audience 24th, in Mary Stuart. Seats in the parquet and dress-circle were all sold in advance, and the audience was composed of people who are seldom drawn to the theatre. George D. Chaplin as Leicester, and Alexander Stuart as Mortimer looked and acted their parts well. Helen Rand as Queen Elizabeth did exceedingly well. The total receipts were $900.

Supplement: Manager White has had THE MIRROR'S Romeo and Juliet lithograph, framed and placed in the theatre lobby. It is much admired.

OTTAWA.

Opera House (Samuel Smith, manager): The Stewart Concert co. gave a delightful entertainment Nov. 24. Audience large and appreciative.

NEWTON.

Masonic Music Hall (C. S. Swenson, manager): James G. Peakes' Mikado co. Nov. 26. A large crowd attended the presentation, for the first time in this city, of this popular opera. It is seldom that an entertainment has given such general satisfaction to a Newton audience. The choruses were good and the stage setting novel and attractive. Janauschek in Macbeth 3d.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Nov. 23, week, A. R. Wilber's co. supporting the Melville Sisters in Hazel Kirke, The Danites, East Lynne, Esmeralda, The Mountain Pink, A Wife's Peril and Fanchon. The co. is a very good one, and played to packed houses. Panic prices.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Nov. 20 and 21, E. D. Tannehill's Fun on the Bristol co. to good business. Very enjoyable performance. James G. Peakes' Mikado Opera co., 23d to 28th, gave the best rendition of that popular success that I have yet seen. The co. has been changed slightly since its first appearance here under Rosenfeld's banner, and is now almost perfect. Mr. Howard is the best Mikado we have had, and Agnes Hallock is simply perfect both in acting and singing as Katisha. Mr. Bell as Nanki-Poo has improved his make-up, and has a very good voice, while Mr. Temple makes a surprisingly good Ko-Ko. The Yum-Yum of Miss Mulle was just "too cute for anything." Haverly's Minstrels and the Cragg Family played return engagement to excellent receipts 26th.

Grand Opera House: John W. Ransone in Across the Atlantic, 26th, 27th; a popular and pleasing protean play.

HUTCHINSON.

Grand Opera House (W. T. Atkinson, manager): Peakes' New York Opera co. in The Mikado, Nov. 25, to a good house. The performance was simply grand.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Mojeska, in a round of her favorite character, filled a most satisfactory week. She repeated her success of former seasons in Camille, As You Like It, Twelfth Night and Mary Stuart. Closing the engagement Saturday night in Prince Zillah, a new play, to a large and well-pleased audience. The Black Hussar, Nov. 30; Rag Baby, 7th.

Masonic Temple Theatre (J. P. Whallen, manager): Frances Bishop in Muggs' Landing drew fairly good business. The little lady sings and dances well and is entitled to the highest praise for a clever performance. Baker and Farron, Nov. 30.

Harris' Museum (P. Harris, proprietor): N. S. Wood in The Boy Scout and The Boy Detective drew immense business.

New Grand Theatre (J. P. Whallen, proprietor): A variety co. made up of members of varying degrees of excellence attracted fair patronage. A burlesque on The Mikado concluded the bill. It was funny only when the co. seriously attempted to sing some of the familiar numbers. Two Johns co., Nov. 30.

Items. The Grand Central and the Highland Palace, another variety house, are doing very large business.—Frank McKee was in town Thursday eating his Thanksgiving turkey with the home folks.—L. B. Wood, of Baker and Farron, made the rounds with Frank McKee, and he now knows the town and every one in it.—Frances Bishop was a member of the well-remembered Haverly Juvenile Pinafore troupe. What a lot of good youngsters were in that organization, and how they have come out—Jennie and Arthur Dunn, George Bruenning, Willie Newman, Daisy Murdock and Frances Bishop.

HENDERSON.

Grand Opera House (R. E. Cook, manager): J. O. Barrows in The Professor, Nov. 21, to very large house. Mr. Barrows made an ideal Professor Hinsdale, while Kitty Cheatham as Daisy Brown sustained the high reputation made here in the early part of the season. Miss Cheatham is quite a favorite in our social circle. Ada Gray, 25th, in East Lynne, to good audience. Miss Gray is quite as effective as of yore. Kate Castleton, 3d; We, Us & Co., 7th.

Items: J. O. Barrows has just recovered from an attack of dengue fever contracted while in Texas.—Kitty Cheatham vigorously denies the statement that she kissed a Texas hotel clerk.—Alfred K. Feeley, the genial manager of the Professor co., since leaving Texas has been busily engaged in chasing 2 A. M. trains.

PADUCAH.

Morton Opera House (John Quigly, proprietor): Ada Gray and co. produced East Lynn, Nov. 24, to a splendid house.

MAINE.

PORTLAND.

Theatre (C. H. Newell, treasurer): Hugh Fay, in Denny Doon, struck the first snow-storm of the season, Nov. 25, and a blizzard it was, too. A good advance sale saved it, however. Thanksgiving Day brought us one of Charles Thayer's snaps and a few barnstormers in a piece called Lost in London. Had the author seen its production he would never have lived to ventilate his opinion of the co. Wilbur Opera co. wound up the week with a performance of The Mikado to a good house, although the piece itself was roughly handled. We are glad holiday weeks are few and far between.

City Hall: Stockbridge gave us that charming reader, Miss Couthoni, Nov. 26, together with the Lotus Glee Club and Alice May Vars in a charming operetta. Large and delighted audience.

On dit: John Stetson announces the only true Mikado co. of fifty artists shortly. Sheridan and Cameron are here from 8th to 10th.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The clerk of the weather was at war with theatricals last week. Peck's Bad Boy was the attraction Thanksgiving day and drew a fair matinee and large evening audience. Denny Doon was given Nov. 28 with Hugh Fay as the star for the last time to fair business. McNish, Johnson and Slavin's Minstrels 7th; Stetson's Mikado co. 9th; Frank Mayo 14th.

Casino Theatre (James Dailey, manager): Lovenberg Novelty co. have had good houses last week. Brennan's All Star comb. this week.

All Sorts: The junior member of the firm of Chapman and Sellers was here the first of the week in advance of Her Atonement.—Charles Melville was succeeded by Samuel B. Stearn as manager of Denny Doon last week.—J. P. Harris was here in the interest of McNish, Johnson and Slavin's Minstrels 28th.—Charles Atkinson came down from Boston to see the Bad Boy. Jumped over to New Bedford and back in the afternoon to see Floy Crowell. Reported her house for the evening all sold.—Lillian Richardson, of the Denny Doon co., fell at Lynn 26th and injured her ankle so that she has not been able to use it since. She came with the co. here, but did not leave the hotel. Mamie Dood doubled and played her part in a superior manner.—I was surprised to see Tony Hart in the audience at Denny Doon. So between the acts I sought an interview. After a few pleasant remarks Mr. Hart said that, having had the play read to him before it was produced, he had a curiosity to see it. In regard to the future Mr. Hart said that he expected to take the road again in about four weeks under new management, in a new play by Con. T. Murphy, called The Blarneystone, a romantic Irish drama, and would probably fill the Buttons dates. Mrs. Hart was with her husband, and is completely restored to health.

Disbandment: Manager William Harris has closed his Denny Doon season. "Our co. was engaged for three weeks," said Treasurer Stearn to the writer, "and so we closed to-night. Mr. Fay is not adapted to the leading part, it being out of his line. Salaries have been paid in full, and we also pay fares back to New York." "As to the future," said Mr. Fay, "I shall probably take Irish Aristocracy on the road in about two weeks. I have a play sketched out, which I shall have written up and rehearse after we get out. In regard to Gibson and Ryan, they are playing on a royalty, and I shall not interfere with them. No, sir; Mr. Barry and I will never play together again. I think of engaging one of the Doon co. to play Mulcahy. My health, as you know, has been bad for over a year, but it is improving."

Query: Why don't Hugh Fay and Tony Hart go out together? If I should hear of such a thing it would not surprise me.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Thanksgiving week was a boomer. John T. Raymond started it Nov. 23, with My Son, playing to a good house. He was Raymond in the first three acts, but in the last two he scored a genuine success. It was a revelation little looked for. But two acts and only a medium co. won't carry the play into popular favor in his hands. Stetson's Mikado co. packed the house to overflowing, 24th and 25th. Seats all sold two days ahead. Co. excellent. Mayo gave us Nordeck, 26th (Thanksgiving night. Numerous calls by a full house. Best thing he ever did here. Co. very good. Salvini, in Ingomar, wound up the week, 27th. Crowded house. He took as much pains as with his most exacting role, and received a recall at each act. Supporting co. execrable. Sorry to see the management adopting such a policy.

MARLBORO.

Fairmount Opera House (F. M. Riley, manager): Estelle Clayton played to good house Nov. 27. Best of satisfaction. The co. is far above the average. Miss Wardell as Angelique Dupont shared the honors with Miss Clayton. Arthur Elliot as Bernardo, Miss Kate Madison as Grandmere, Miss Long as Fleur and Granville Renine as Lord Alfred Vane are worthy of special mention. A return date was secured.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Floy Crowell Dramatic co. did a large business last week. Most of the pieces were satisfactory. The only really bad one was Zeppa. This proved an abortive attempt to give M'liss without infringing upon the rights of Annie Pixley. The most ludicrous thing in the play was the sending of the prisoner free by a lightning bolt, which knocked the lining out of the prison, and sent in four sections flying to the four quarters of the globe. On Saturday night the gallery gods guyed Bill and Nancy Sykes in such choice terms as "Hit her hard, Billy," "Don't strike your mother, Tom," "Knock her out in the last round," etc. "Billy" stopped once and gave them a lecture on manners, which somewhat improved their behaviour. C. E. Dudley, low comedian, was remarkably good. New Bedford is his home, his residence being at Fort Taber, where his father is stationed as sergeant in command.

Liberty Hall: After being closed nearly the whole season, this house opened 3d, for three nights with Miaco's Humpty Dumpty.

Sylvanian Drippings: Manager Omey made glad the hearts of quite a number of poor boys by admitting them to the matinee Thanksgiving day.—A picture of John McCullough in the Opera House lobby was [illegible] draped in mourning.—Rev. Mr. Coly, of the Fourth Street Methodist Church, formerly manager of the late E. L. Davenport, recently preached a sermon against play-going, which caused considerable comment, and he was taken to task in the New Bedford *Mercury* by a correspondent, and this led to quite a controversy, which ended in the reverend gentleman having the last word.

SALEM.

Mechanics' Hall (Andrews and Co., managers): Hugh Fay, in Denny Doon, played to a small house, Nov. 23. Joseph Jefferson drew a large house, 24th. Ullie Akerstrom played to large house Thanksgiving day and evening.

HAVERHILL.

Academy of Music (James F. West, manager): Rose Coghlan, in Our Joan, Nov. 23, gave one of the finest entertainments of the season. Fair house. Joseph Jefferson in Rip Van Winkle, Thanksgiving night, packed the house from pit to dome. Hugh Fay, in Denny Doon, 27th, to a somewhat small house. Stetson's Mikado, 28th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): A week of bad weather hurt the advance sale and prevented Rose Coghlan from drawing a large house, Nov. 25; but Our Joan was finely performed. This is by all odds the best co. seen here this season. Miss Coghlan was twice called before the curtain at the end of the second act. Scenery and appointments fine. Murray and Murphy, who are great favorites here, had their usual good house, 27th, which they kept in good humor throughout.

Supplement: Manager Norman, of J. M. Hill's staff, speaks in high praise of THE MIRROR'S Romeo and Juliet Supplement, and says: "It is a perfect reproduction of the Union Square play in every feature and detail."

NEWBURYPORT.

City Hall (George H. Stevens, agent): Mora, by Fred Williams' Birds of a Feather co., opened Nov. 23, under G. A. R. management, to light business. Remained rest of the week to very poor business.

Items: A new manager has taken hold of the Williams co. The co. has also been strengthened.

WORCESTER.

Theatre (Charles Wilkinson, manager): The attractions last week were Salvini in Othello, Jefferson in Rip and the Stranglers of Paris. Jefferson had a splendid house; the others only fair. It must be very discouraging to the management to present such an attraction as Salvini and have him play to a house about one-third full. The Mikado will be presented in splendid style, 4th, 5th and matinee. Fantasma will be the attraction for 10th, 11th, 12th and matinee.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): The Black Hussar first four nights of the week. Goodly patronage. The opera was beautifully presented and met with general favor. Harrison and Gourlay, Dec. 3, 4, 5; Milan Opera co., 7th, 8th and 9th; Modjeska, 10th, 11th and 12th.

White's Grand Theatre (Charles O. White, manager): Five presentations of The Bohemian, opening Thanksgiving matinee. For some reason it failed to draw. Colonel John L. Burleigh's commanding form, elegant bearing and fine voice constitutes an ideal hero.

White's Grand Theatre (Charles O. White, manager): Abora's Tourists first half of the week; Lennox's Hoop of Gold remainder of week. Much better co. than has ever appeared here with the same title. At the Thanksgiving night performance the lobby doors were forced at a quarter-past six o'clock by the impatient crowd. The attendance at each evening performance was enormous. Tony Denier's Humpty Dumpty, 3d, 4th and 5th; Streets of New York, 7th, 8th and 9th; Rentfrow's Pathfinders, 10th, 11th and 12th; Nobody's Claim, 14th, week.

Squibs: Guy E Newark, representative of Rentfrow's Pathfinders, was formerly city editor of the Grand Rapids *Democrat*.—The Bohemian closed its season at Whitney's, Saturday night. Intend reorganizing on a stronger basis.—The Dime Museum and Theatre was packed nightly by admirers of Fanchon, with Minnie Estrelle as the star. Charley Blanchett's many Detroit friends kindly sympathize with him in his continued hard luck. Charley is a worker, however, and can stand many hard raps.—George Thatcher, the minstrel, will be surprised to learn that one afternoon sheet mentioned his name as a possible clerk to Mayor Chamberlain. The pencil-pusher got things mixed evidently as George must be well enough satisfied with his present occupation.

Supplement: Manager White has framed THE MIRROR Supplement for his private office.

FLINT.

Music Hall (Thayer and Page, managers): Lillian Olcott, in Dark Days, Nov. 25, to a poor house. A little the worst that was ever put on our stage. Reilly and Wood, 4th; Rhea, 8th; Professor, 6th; Mr. and Mrs. George S. Knight, 12th.

Point: There will be a meeting of the stockholders of Music Hall 28th, when [illegible] for the purpose of [illegible] hall. The new organization will be known as [illegible] Opera House Co.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): [illegible] leigh, Nov. 23, in The Bohemian, [illegible] This is his old home, and his many friends [illegible] corded him an enthusiastic reception.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Lillian Olcott, in Dark Days, Nov. 26 (Thanksgiving) to large houses, matinee and night; [illegible]

COLDWATER.

Tibbits' Opera House (R. S. Tibbits, manager): A fair audience greeted Little Nuggets Nov. 26. [illegible] applause.

Items: The Kindergarden comes 4th; Maggie Mitchell, 10th.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): John L. Burleigh's Bohemian, with a poor [illegible] Nov. 25. Alone in London, 27th, to [illegible] scene is certainly the strongest ever shown here. Colonel Sinn is certainly to be congratulated upon the success of his present venture. Although the cast is not particularly strong, as a whole, many of the parts were well taken, especially Nan and Tom, by Cora Tanner and Belle Archer.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Boston Ideal Opera co., week of Nov. 23d, [illegible] Martha, [illegible] Bohemian Girl and Fra Diavolo. W. H. Fessenden [illegible] [illegible]

Olympic Theatre (Edwin P. Hilton, manager): [illegible] week of 23d, Oscar Fenton in The Big Bonanza. Mr. Fenton [illegible] [illegible]

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): [illegible]

RED WING.

Casino Opera House (George W. Wilson [illegible]): [illegible] Toby the Conjurer.

MISSISSIPPI.

MERIDIAN.

Meridian Theatre [illegible] Highly pleased audience.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Barney McAuley, in Uncle Dan'l, played to [illegible] Nov. 24. [illegible] 29th; Thorne's Black Flag, 30th.

JOPLIN.

New Joplin Theatre (H. H. Haven, manager): [illegible] of the season. [illegible]

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Nov. 24, Rag Baby. The co. on its visit last year [illegible] C. W. Couldock [illegible] Willow Copse, 25th. Mr. Couldock [illegible] Heath's minstrels to [illegible] good houses. [illegible]

A Strange Sight: A minstrel co. [illegible] McIntyre and Heath [illegible] Banker's Daughter, 9th; Louise Balfe, 7th; Alice Harrison, 16th; John Ransone, 10th; Barney McAuley, 14th; Salsbury's Troubadours, 18th; Black Flag, 19th.

NEBRASKA.

LINCOLN.

Opera House (Fred. Funke, manager and proprietor): Haverly's Minstrels drew a crowded house [illegible] engagement. Performance was well received. The Rag Baby followed 23d. This was the first presentation here of this popular comedy, and it gave best of satisfaction. Frank Daniels is immense. The business was big. The Willow Copse, 24th, by Couldock's co., attracted a large house. This company appeared for the benefit of the Knights of Pythias. Realized about $90. Mr. Couldock was called out three times.

HASTINGS.

Kerr Opera House (M. L. Alexander, manager): In the Ranks co. played Nov. 24 and 25, to rather slim business, owing to bad weather.

Item: Manager Alexander has made arrangements to have Rees' Orchestra of fifteen pieces for the rest of season.

PLATTSMOUTH.

Waterman's Opera House (J. P. Young, manager): In the Ranks co., Nov. 23; fair business. The play has a very strong and interesting plot, and the parts were well taken.

TREMONT.

Yates' Opera House (George Yates, manager): Atkinson's Comedy co., Nov. 25, to good audience. The acting was good, but the play is wholly without plot. After the first act it becomes monotonous. The company has a poor appreciation of Western intelligence, and imposed on us by presenting only one-half the *dramatis personæ*.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Dickson and Joel's World comb. opened Nov. 23 for a week. The houses were only medium, with the exception of matinee and evening of Thanksgiving day, when the theatre was crowded. The co. is a fine one. Charles Chappelle made an excellent Sir Clement. Laura Alberta and Amelia Watts were good as [illegible] Blythe and Mabel Huntingford. First [illegible]

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE . . EDITOR

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Bonner, Alfred	McArdle, Edward
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Curtis, M. B.	Manfred, Louise
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Cannon, J. E.	Norman, Harry
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Chase, Miss Rita S.	Perlett, Hermann
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Emmett, J. K.	Russell, H. Fulton
Elton, Lillian	Russell, Mary
Eyre, Barbara	Shelly, Percy
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Gibson, Frank	Townsend Tragedy co.
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Gaston, George	Vane, Lila
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Harcourt, William	Von Leer, Sara
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Holbrook, Richard	Wheeler, W. O. (2)
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Haswell, G.	Verner, C.
Handsberry, Helena	White, F. G.
Herndon, Agnes	Whelan, M. M.
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Harris, Lina	Young, Mary

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Christmas Mirror.

The Christmas Number of THE MIRROR for 1885-6 will be published on Thursday, Dec. 24. The usual attractive features of our annuals will be preserved, and several pictorial and literary novelties are in course of preparation. The price will remain at ten cents per copy, and there will be no increase over the ordinary advertising rates.

Americanism Wanted.

The clientage of THE MIRROR is various and represents more than one nation. The main trunk we cannot but call American; the others are foreign, and we are not unwilling to see them all growing in accord. We claim, and not without reason, we think, that the home stock should be allowed a fair chance to live, and that while means need not be taken to create a forced growth, it should not be at the same time jeopardized by extensive assaults upon its vitality.

A fair field, the open light and lawful weapons are all it demands, and that abnormal agencies be not employed to promote the growth and prominence of the exotic.

For instance, the announcement that Baron Von Moser, the dramatist, has sold the American rights in his new comedy for $10,000 strikes us as something in the nature of a slung-shot wherewith to stun the American public. In fact, we cannot fail to observe that various criminal assaults are made upon one or other part of the American theatrical body.

To that treatment we find our home managers subjected. Sometimes they are garroted by a strong clinch of the press, which by its stringent clamor compels the production of a piece whose only sign of life is its struggles to get into existence. Then we have the sawdust game played, by which the speculative trader in plays has passed upon him a MS. package alleged to be all alive with greenback receipts for the box-office. To this latter corresponds the cabalistic slide by which the manager passes in through an aperture his ready cash and receives in return a casket charged with counterfeit paper labelled the Real Article.

We cannot consent to have the American drama set aside by any such shams, and we claim that all plays shall be tried on their merits and submitted to honest standards and a fair scrutiny. In nine cases out of ten, we might say, the day is carried in favor of the spurious wares by outside clamor and factitious devices. By such means are meritorious dramas every day shoved aside.

Two Ways of Travelling.

There is a vast difference between travelling theatricals in England and America. Here actors make their transits from one town to another in comfortable, well-warmed cars, which are simply pleasant rooms on wheels. They have beds to sleep in as they go, and dining and drawing room cars to refresh and lounge in; periodical literature and all manner of prints are shoved under their noses, and they enjoy all the luxuries of all the seasons. Putting up at the journey's end at a generally good hotel, they find their rooms all ready and nothing to do but to open their trunks and get themselves in trim for that evening's work. To be sure, the journeys are longer; but what matters that when the trip is made in comfort and ended in rest?

Five hundred miles in a Pullman car is less fatiguing to the body and mind than fifty in a third-class compartment in England, where Pullman is too costly a luxury for the wandering Thespian, and a good meal in a pleasant dining-car, at a pleasant board, in an hospitable station, is more nourishing and soothing to the inward man than a sawdust sandwich snatched at a Mugby Junction refreshment-room. On the other side the peripatetic actor has to travel third-class, penned up in a compartment specially set apart for him lest his vagrant presence might contaminate the respectable British public, which has never quite got over the Puritan ideas regarding the Stage and its professors, which caused all actors to be stigmatized as "rogues and vagabonds," and caused the village gammers to cry out on the approach of a Thespian troupe, "Take the linen off the hedge; the actors be a-comin'!" Should the journey be a long one, he or she must nap as best he or she can, sitting upright in his or her place, with his or her feet on a hot-water trough that drives his or her corns to excruciation. He or she must snatch a mouldy crust or a crumbling "sangwidge" at a cold bar, in a draughty hall, from the hands of disdainful young ladies.

In fact, English railway travelling seems to be arranged on the principle that the nearer you can come to the discomfort of the ancient stage-coach, the more consonant it is to the spirit of the true British conservatism. "None of your confounded Yankee notions for me, sir," growls the sturdy John Bull. "What was good enough for my father is good enough for me," is the sentiment of nine out of every ten true Englishmen, who hug their antiquated customs as if to be old was a synonym for to be good, and innovation were insult. For the slightest service of mere civility the guard must be tipped. If you want a drink of water you must wait and pay for it, and when the wearisome journey is at last at an end, the poor tired actor, who has to brisk up and delight the B. P. at night, must trapse through muddy streets looking for lodgings and being scornfully turned away from the eligible rooms he may chance to hit on the moment the puritanical landlady finds out that the applicant for shelter is an actor. At last a refuge is found, probably over a shop in which bacon and cheese are sold, and where the rusty savor of these commodities pervades the whole house, or in a small "pub," where, if you do not drink yourself blind "for the good of the house," you are not thought a desirable inmate; and at night, in all but the very largest towns, you are saluted, during your attempts to charm the B. P., with a continuous volley of cracking of nuts, crunching of saveloys and scratching of matches wherewith to light the B. P. pipe. "How like you the picture, our American friend, who hungers for "an English reputation."

Music Between the Acts.

Nothing can be more tiresome or less appropriate than the music one hears, generally, between the acts of a play—negro tunes, variety-hall ditties, waltzes and mixtum-gatherums of opera airs, played by a band formed on the principle on which an anatomist makes a skeleton—viz., stripping off the flesh and leaving only the bones. All these kinds of music are very well in their way, and in their proper place; but when, after Hamlet's sad philosophic reveries, we are roused from our dream by "Sally Come Up," or, when spellbound by Juliet's loving agony, we have her passion illustrated by a noisy cornet blowing off "Laughing Eyes of Blue," one feels as if one had taken too much acid phosphate or had bitten an unfrosted persimmon. The music should be "germane to the matter"—should continue the train of thought laid by the action and speech of the play, or gently prepare the mind for what is to come in its further development; not rudely burst in and break our mood off short, tearing us from the plains of Arcadia to the purlieus of Thompson street or the dives of the East side.

The bands by which this cacophanous and amorphous commingling of sounds is given forth are not symmetrically formed unions of instruments of music, well balanced for the even production of harmony, but the ribs and trucks, to use a nautical simile, of a grand orchestra with the filling left out. The instruments absolutely necessary to a true band are: First violin, second violin, viola, 'cello, basso, flute, oboe, clarinet, bassoon, cornet or trumpet, horns, trombone and kettle-drums, in which the stringed instruments should at least quadruple the wind. Now, what do we usually get in a dramatic theatre? One first fiddle, one second and one double bass, a flute, a clarinet, a cornet, and a trombone. All noise and clatter, the rattling of dry bones on a gibbet, the blowing of harsh winds and the roaring of rude beasts—not the "sweet south that breathes upon a bank of violets." One poor second fiddle to keep the inner harmony against all that clangor of brass and wood braying out the tune.

How much better to make fresh combinations of instruments, modestly restricting ourselves to our means, and not striving, like the frog in the fable, to emulate the ox, and thereby burst ourselves. A very pretty little band we overheard. It was composed of two first violins, two second, one viola, one 'cello, one basso, one oboe, one bassoon and two horns. The effect was charming. Nothing coarse, nothing empty; it was in music as a drawing in Lepia, or a fine true engraving is in art—in short, it was in just proportion, not all head and no body, like a dwarf at a feast.

The Excise Muddle.

There is very little change in the Excise muddle which exists between the Excise Commissioners and the managers relative to the sale of liquors in bar-rooms which connect with the theatres. The managers have all enjoined the Excise Commissioners from interfering with them, and there appears to be no great haste by either to have the question judicially determined. Some of the cases will probably be argued this week. On Saturday last the Excise Commissioners sent a communication to Mayor Grace referring to a conflict between the Board and the Fire Department in the case of John A. Sheeran, who keeps a saloon which connects with the Grand Opera House. The Excise Board had ordered Mr. Sheeran to effectually close the entrance leading from his saloon to the Grand Opera House, and he complied by erecting a large partition which shut off the entrance entirely. The Fire Department, however, took exception to this and compelled Mr. Sheeran to put two doorways in the partition for egress in case of fire. This created a conflict of authority between the Excise Board and the Fire Department, and the matter was referred to the Mayor, who will ask the Corporation Counsel to give an opinion of the law in the case.

The dispute in Mr. Sheeran's case is a peculiar one, and entirely different from that in which any of the other managers are interested. Ex-Judge Dittenhoefer, acting in his behalf, has taken a new step in these Excise controversies by procuring an order from Judge Donohue, of the Supreme Court, requiring the Board of Excise to show cause why a writ of prohibition should not issue against them to restrain them from taking any proceedings to revoke Mr. Sheeran's license, and in the meantime the Board is prevented from doing any act detrimental to him. The ground taken is that the passageway which connects the Opera House with the saloon was constructed on the requirement of the Fire Department to afford an additional exit from the Opera House in case of fire, and it is claimed that the Board of Excise are without jurisdiction to revoke the license, as in this instance there has been no violation of the law which prevents the selling of liquor in places where theatrical performances are given. At the same time an injunction was procured restraining the police authorities from interfering with Sheeran in his business.

Personal.

CRANE.—This is a picture of everybody's friend, W. H. Crane, who, with his partner, Stuart Robson, is adding to his reputation and his fortune by the superb Comedy of Errors production in which they are participating this season.

GOODWIN.—Myra Goodwin suffered all last week with a sprained ankle, but is recovered.

GILBERT.—Katie Gilbert has undergone a severe optical operation in Philadelphia. The surgeon pronounces her eyesight safe.

MODJESKA.—Mme. Modjeska was tendered a reception in Cincinnati on Monday night. About 500 of the best society people were in attendance.

MEREDITH.—Lucille Meredith is touring near-by New York with a Mikado company and receiving very flattering notices for her performance of Yum-Yum.

TURNER.—Carrie Turner will not rejoin the Willow Copse company. She prefers to remain in New York and accept such metropolitan engagements as may be offered.

DU SAULD.—Gabrielle du Sauld will retire from the cast of Anselma on Saturday night in Williamsburg. She is at liberty to accept engagements for the rest of the season.

FITZ ALLEN.—Adelaide Fitz Allen, who is playing the leading parts with Bandmann, has been receiving fine notices for her acting as La Pompadour, Juliet, Julia and Pauline.

MANTELL.—A handsome oil painting of R. B. Mantell as Loris Ipanoff in Fedora, the work of Hillary Bell, graces a Union Square show-window, attracting considerable attention.

KUSEL.—W. S. Kusel denies the report that he is going to take Lillian Lewis on the road. He will continue to hold the position of assistant manager at the Chicago Academy of Music.

MATHER.—On Wednesday of this week Margaret Mather appeared at the Union Square Theatre for the fiftieth time as Juliet. The occasion was also her 300th performance of the role during the last four seasons.

KNIGHT.—The Providence Elks have presented George S. Knight with a golden badge. It was in recognition of his aid at their recent benefit. Mr. Knight could only say, "I will wear this badge as long as I wear a vest."

500TH.—Among the many things contemplated for the celebration of the 500th night of Adonis at the Bijou Opera House, which takes place early in the new year, is a ball and a supper to the company at the Metropolitan Opera House.

MADDERN.—Minnie Maddern is playing a brilliant engagement in Washington this week. While business on tour has fluctuated, it has averaged very good. In Spite of All pleases the critics and the public everywhere it is presented.

YEAMANS.—On the opening night of The Grip at the New Park, Mrs. Annie Yeamans was quite ill. Dr. Robertson was in attendance during the evening, and through his efforts Mrs. Yeamans managed to keep up sufficiently to make an emphatic success of Rosanna Reilly.

GRANGER.—Yesterday afternoon's performance of An American Marriage at the People's Theatre partook largely of the nature of a professional matinee, there being a great number of actors and press people present. Through indisposition Maude Granger did not give the character her accustomed force. This was apologized for before the curtain.

BERNHARDT.—Early this month Sarah Bernhardt will make her appearance at the Porte Saint Martin, Paris, in Hugo's Marion De Lorme. After the run of that piece she will appear in a new comedy by M. Meilhac, and then with her company set sail for South America. She will be absent from France altogether about eighteen months, during which time she will tour this country.

VERONA.—The subject of the portrait which graces our title-page this week is Irene Verona, the young and pretty English actress who has made a hit as Evangeline at the Fourteenth Street Theatre. Miss Verona is a new addition to our stage, the present engagement being her first in New York. She was favorably identified with a number of English operatic and burlesque productions before coming to this country a few months ago.

MAGINLEY.—At her father's home, in Westchester, on Dec. 2, Miss May, daughter of Benjamin Maginley, the popular comedian of the May Blossom company, was married to Mr. Frank Buckel, Jr. The couple were united by the bride's pastor, the Rev. J. H. Johnson. After a wedding breakfast the couple started on a tour and the happy father rejoined his company. Mrs. Buckel is a most estimable young lady and the sunshine of her father's life.

Charles Pope's Starring Tour.

For the past few weeks the stalwart figure of Charles Pope, the St. Louis manager, has been prominent on the Square. On Tuesday, in conversation with a representative of THE MIRROR, Mr. Pope disclosed the fact that he, too, was soon to enter the field of tragedy, although that result was not at all due to any bad business in connection with his theatre.

"Although matters are not fully matured," said Mr. Pope, "it is my intention to go starring before long—possibly next season, and maybe before. I shall include in my repertoire Othello, Damon and Pythias, Richelieu, Hamlet, King Lear, Macbeth, Richard III. and others. I have the refusal of The Gladiator, and if I buy that I shall make it my principal play. Should all my arrangements come out as I anticipate, I shall put on the plays in grand style. In one thing I will have a great advantage as to expense. I have my own artists, carpenters and property-men connected with my theatre, and there will be a great saving in their getting up the scenery and mechanical effects. One thing is settled—I shall not manage myself."

The Casino Benefit.

From present prospects the monster entertainment in aid of the Actors' Fund at the Casino next Thursday afternoon will be one of the most successful, both financially and otherwise, that have ever been given. The list of artists that have volunteered and been accepted up to last night is as follows: Mlle. Aimee, Fay Templeton, John A. Mackay, Courtice Pounds, F. Federici, William A. Mestayer, Marshall P. Wilder, Pauline Hall, Frank Celli, Francis Wilson, Belle Cole, Mae St. John, Victoria Schelling, Jesse Williams, W. H. Fitzgerald, Michael Banner, the violinist; Jules Levy and Rudolph Aronson's Orchestra increased to 100 musicians. Among those still to be heard from and who will doubtless appear are: Kyrle Bellew, Rosina Vokes, Annie Robe and Kate Forsythe. To the volunteers themselves will be left the choice of their specialties and solos. There is some talk of Mlle. Aimee singing "Pretty as a Picture," while Miss Schelling's voice will be doubtless heard in some operatic air.

The sale of seats for the matinee began on Monday last, and three hours after it had opened fully $400 worth had been disposed of. On Tuesday Rudolph Aronson received a pleasant note from Fanny Davenport, inclosing $25 for a box, and the profession has not been slow in buying up seats. Indeed, it is thought that they will occupy fully as much space as the regular public.

Governor Hill has been invited and it is thought will be present.

Among other novelties, there will be heard for the first time Rudolph Aronson's galop, "Light and Airy." The entire house will be decorated with flowers and plants. Rare exotics will perfume the lobbies and stairs, and the stage will be transformed into a vast bower of roses. The souvenir for the occasion will entail any amount of labor on those who have volunteered their services, for it will consist of an antique parchment document on which will be inscribed the autographs of the participants.

Letter to the Editor.

MR. FAY MAKES A STATEMENT.

FALL RIVER, Mass., Nov. 29.

Editor New York Mirror:

DEAR SIR:—I desire to state that the closing of the season of the play known as Denny Doon; or, Sweet Innisfail, was not caused by a failure of the play or bad business. On the contrary, the play and company gave the very best of satisfaction, and played to business giving a net profit of $1,800 in the three weeks of its run, in spite of the most inclement weather. The exact reason for my ceasing to play the part of Denny Doon any longer is my inability physically, my physician warning me that a continuance in the part would be a detriment to my rapidly improving health. The play is one of merit and bound to please, and in transferring the same to my friend, William McCready, I do so with the very best wishes, knowing that he will make a success both of the part and play.

Respectfully, HUGH FAY.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The report that Clara Morris has cancelled her dates in the South is untrue, for the simple reason that she has no dates to fill in that section. What is more, she doesn't want any, for the Southern people have patronized her performances very sparsely in the four or five places where she has already appeared. Her reputation hasn't extended toward the land of cotton, it would seem. In one town the agent of the company was astonished to find that the dramatic critic of the principal daily had never heard of Clara Morris, and when, in disbelief, the agent guyed the scribe with stories of Miss Morris' wonderful abilities as a song-and-dance artiste, and told him of the wonderful somersaults she could turn in full view of the audience, the man of ink and paste took it all in, and actually heralded in print the coming of this terpsichorean marvel. No; the North and the boundless West are good enough for Miss Morris hereafter.

* * *

I hear that Henrietta Chanfrau, who has fully recovered her health, will appear at a London theatre after the holidays in a play by an American dramatist, called Friends and Foes. Mrs. Chanfrau is also negotiating for a Paris theatre to produce the same play there next May with a company composed of people from this side of the ocean.

* * *

Mikado teas are all the rage in society, and Manager Stetson is thereby obtaining the best sort of advertisement for the present attraction. One of these entertainments will be given by a friend of mine at her house in Fifth avenue next week. A number of charming young ladies, dressed in the picturesque garb of the Three Little Maids, will dispense the pleasant beverages from bamboo booths; the decorations of the drawing-rooms will be strictly Japanese, and an orchestra will render the gems from Sir Arthur's opera to add to the realistic nature of the affair. A score of belles are practising the mincing walk, which is a necessary accompaniment to the close-gathered skirts of the Japanese costume, and a number of Katishas are practising the art of fastening their back hair on the top of their heads with a pair of ivory sticks, and perfecting themselves in the use of the fan.

* * *

Actors who have secured engagements through the dramatic agencies will be surprised to hear that a lawyer, well versed in theatrical matters, states that the printed contracts filled in for their benefit by the agents, are all worth less than the paper they're written on! He says that the clause that is always inserted in which it provides that the engagement can be terminated by the manager if the actor is "inattentive to business" or "guilty of any violation of the rules made by the manager," renders such contracts absolutely useless if occasion for suit arises, as the manager, if he be so disposed, can construe anything he likes as inattention to business and make any rules he pleases without communicating them to his company, who may incur discharge by breaking them through ignorance of their existence. Contracts are not much good any way, either for actor or manager, unless both be responsible in the financial sense. Legal responsibility amounts to nothing in cases where the people secured are without means. But actors for their own protection should refuse to sign any more contracts drawn up in this style by the cunning agents, for by so doing they are simply lured into a fictitious confidence. I predict that when the Registry system of the Actors' Fund becomes more widely known and its efficacy fully appreciated, the agents who have fed so long upon the body dramatic, will find themselves in need of seeking some other occupation.

The Actors' Fund.

Four applications for relief were passed upon favorably at the last meeting of the Executive Committee, and one was rejected.

Paid out in relief, etc., last week, $196.59.

New members and annual dues paid in: Jesse W. Randel, Zelda Worth, Lisetta Le Baron, Fanny Denham Rouse, William H. Collings, Miss C. S. Ross, George W. Wilson, Julius Scott, H. A. McGlennen, Richard Gannon, David E. Kilby, Robert B. Murray, T. Sommer Getz, John W. Summers, William B. Prescott, Eliza Peters, M. Ryan, N. Campbell, J. R. Deverell, A. J. Ricardo, Jeff S. Leerburger, E. A. McDowell, Frank C. Cooper, Lydia Yeamans, Will D. Ingram and Josh E. Ogden.

Dr. Robert Taylor, physician to the Fund, reports that during the last three months he has made ninety-two professional visits, furnished eighty-seven prescriptions, and that thase now under treatment are doing well.

A Slight Rectification.

"Through some misinterpretation," said G. W. Hills, the advance agent for the Favette company, to a MIRROR reporter on Monday last, "Mr. Durant was made to say in a recent issue of your paper that the liabilities of our company were $45,000. Since this statement appeared in THE MIRROR it has done quite a little harm, and I would be much obliged if you would set the matter right. What Mr. Durant intended to say was that the total expenses of the company for the full season of forty weeks, every night of which is to be filled, would be about $45,000. From the present prospects, our receipts will be largely in excess of that sum, for we already show a surplus on the sum expended. As the company opens in Springfield, Mass., this evening, the new members will be Edgar S. Peisert, in place of J. H. Fitzpatrick; Frank E. Jamison, in place of F. McCulloch Ross; May Thorne for Eliza Long, Elizabeth Andrews for Ida Jeffries, and Ida Maynard for Josie Stoffer. Of course, the report that we were about to return to New York, is absurd.

"Mr. Grover has been retired as treasurer, and George Holland taken out of the cast and made acting manager and treasurer. There has been a large call for return dates."

Two of the retired members of the company, Josie Stoffer and Eliza Long, called at THE MIRROR office to make a statement in regard to Mr. Durant's interview in our issue of two weeks ago.

"Mr. Durant's reason for discharging us was simply to reduce his expenses," they said, "and his remark that he had employed better people in our places is calculated to injure us with other managers. We wish you would give publicity to our explanation of the matter as an act of justice merely."

Mr. Pennoyer's Opinion.

A. S. Pennoyer, the representative of Edward Solomon and Lillian Russell in the Hess Opera tour, arrived in town on Wednesday. In speaking of the tour to a MIRROR reporter, Mr. Pennoyer said:

"In my opinion the chief cause of C. D. Hess' failure to make a success of Lillian Russell, was that his company was too large. Sixty-five people to do comic opera, and a salary-list of $1,600 a week! The story about the attachments was somewhat exaggerated. Mr. Hess was unfortunate in former seasons and has left debts behind. That is not singular in management. On this tour his company was great in quantity and bad in quality. A seconda donna travelled with us for six weeks, drawing a big salary and never appearing. Nothing for her to do in the operas presented. The chorus of forty was bad—the Mikado companies had swallowed up all the good singers. Then Mr. Hess made the mistake of thinking that the name Lillian Russell would draw without much printing. We had little printing to speak of. I left the company on friendly terms with both sides in the managerial controversy."

The Season at the Lyceum.

"I have not the slightest doubt that One of Our Girls will run all Winter," said John A. Rickaby, manager of the Lyceum Theatre, to a reporter of THE MIRROR yesterday. "We turned people away on Thursday, Friday and Saturday evenings of last week, and are selling four weeks ahead. The matinees have gone up wonderfully, too. At our first the receipts were $254; at the second about $400, and the last one over $500.

"One of the great difficulties we have had to contend with is the fact that the house was not recognized. In some way or other it had come to be looked upon as some sort of an amateur arrangement. It was not so very long ago that a lady friend of Miss Dauvray asked her how she liked to play with amateurs, and it was only by the production of the house programme that she could be convinced that the support was professional."

"Have you given thought as to what will follow the present production?"

"It's very early to speak of that. After the run of One of Our Girls we will follow with a society comedy from the pen of Bronson Howard. Mr. Howard and I have got along very well together, and I think we will do considerable business in conjunction in the future. It is not my intention that this company shall leave New York. I propose that it shall be a fixture, with Miss Dauvray at its head. I shall devote the theatre to high-class comedy, and it is my belief that I have gotten together the best company that could possibly have been organized. It is also my intention to give occasional extra comedy matinees, although that little scheme will not see the light before the holidays. There are a number of very bright literary lights who stand high in the estimation of the public: and who have written comedies which it is my intention to put into rehearsal and try before the public."

Another Contempt Case.

Sydney Rosenfeld appears not to have profited by experience, and at the present time there is a possibility that he may be placed in jail before many days for being in contempt of court. His experience in the Mikado case, where he directly violated an order of the United States Court which restrained the production of that opera, and for which he had spent several days in jail, and in addition was compelled to pay a fine, does not seem to have been a lesson. The difficulty which at present appears to open up before him has been occasioned by his production of The Black Hussar in violation of an order of the Supreme Court of this city. Colonel McCaull, who is to bring this opera before the New York public again at the Star Theatre next Monday night, and Messrs. Conried and Goldmark, whose right to the Black Hussar seems to be unquestioned, sometime ago brought an action in the Supreme Court against Mr. Rosenfeld to prevent him from producing the opera, which he had threatened to do. They obtained an injunction from Judge Andrews enjoining Mr. Rosenfeld from representing the opera, and the injunction was subsequently made permanent. Notwithstanding this Mr. Rosenfeld left this city, and for some time past has been producing the opera in the West in violation of the orders of the Court. He has now returned to town. Steps are about to be taken to have Mr. Rosenfeld punished for contempt of court, it is said, and as soon as the matter can be brought to the attention of the Court he will be required to give some good reason for having disobeyed the Court's order, or be fined, and perhaps committed to Ludlow Street again.

Haworth's Starring Venture.

"Yes, it is my intention to star shortly in the legitimate," said Joseph Haworth to a MIRROR reporter on last Monday, just prior to his leaving for Philadelphia, where the Moral Crime is to be seen for the last time this week, "and although all the preparations have not yet been completed, I do not mind giving you a few particulars. I am to go out under the management of R. E. J. Miles, and it is his intention to go with me personally on the tour. I presume that General Barton will also be with us occasionally, but as to whether he is to be concerned in the matter I do not know.

"Arrangements are being made looking toward the securing of some metropolitan house for a supplementary season. If we do not succeed, I shall probably rest for the remainder of the season. My repertoire will be almost identical with that of Edwin Booth, or at least, although I shall play several parts that he does not, I will be seen in almost everything that he does. I shall play Hamlet, Richard III., Romeo and Juliet, The Lady of Lyons, Ingomar and Marble Heart. Among those to be engaged is Joseph Wilkes, whom I consider invaluable in the legitimate."

"Have you given up all idea of The Gladiator?

"Oh, yes. You know it was not my intention to play the leading character in that piece. I have not the physique for it. That was more of a speculation. Louis James was to have played the Gladiator, while I was to take the second part, which is a glorious character and almost as good as the other. As it is now, Mr. James will star in the robust while I shall be seen in the poetic. In my opinion Mr. James is the only tragedian fit to take Mr. McCullough's place, and he deserves all the good fortune that may come to him. The play of The Gladiator was supposed to have been bought in for me, but I refused to stand such juggling as was attempted and have given up the idea altogether.

"This idea of my starring is nothing new," continued Mr. Haworth. "I have contemplated it for many seasons past, and Mr. McCullough himself was to have sent me out this season. He often said to me: 'Joe, you shall have everything I've got,' And all that I have to remember him by is one of his mantles, which he gave to me himself."

"Will there be anything extra done in the way of scenery and costumes for the tour?"

"It is Mr. Miles' intention to get up the plays magnificently, and as for myself, I shall secure the finest wardrobes it is possible to obtain for the different characters I shall represent. As for Richard III., the robes I wear will be something superb. If you will remember, Richard was the swell of his age, and used to lead the fashion even, though he was ugly in feature and distorted in limb."

A New Way to Stop Speculators.

A lively scene occurred in the Jefferson Market Police Court on Tuesday. Police Justice Welde sat upon the bench. Leon Stedeker was called to the bar for examination upon a charge of disorderly conduct and for having used profane language while speculating in tickets in front of the Metropolitan Opera House on Monday evening. The lawyer who represented the prisoner endeavored to convince the Court that no complaint could be charged against Stedeker but that of speculating. The Justice refused to hear counsel on any defense except that of the complaint of disorderly conduct, and asserted that there was no other charge against the accused. Counsel took exceptions to the ruling of the Court, and declared that his Honor was acting improperly, and that his mode of procedure was illegal, unlawful and despotic. After further discussion, Stedeker was permitted to go on parole for further examination to-day (Thursday). Stedeker is a well-known ticket speculator, and the result of this proceeding will be eagerly watched for.

Lotta's Season.

"Lotta's season so far has been most successful," said B. S. Crane, advance agent of that lady, to a MIRROR reporter the other day, "We opened at Toronto, Canada, on Sept. 3, and are therefore now in our twelfth week. Mlle. Nitouche, which is now her *piece de resistance*, has been a success everywhere. The two weeks at the Standard will be opened with a new version of The Old Curiosity Shop, by Charles Dickens, Jr., in which Lotta will play Little Nell and the Marchioness. How long she will play it depends entirely on its drawing powers."

"Will Lotta be seen in any new plays?"

"I hardly know. She has one by Ed. E. Kidder, called Mischief, which I think she intends producing some time during the season. The new version of The Old Curiosity Shop has only been played three or four times this season—notably, in Philadelphia and Boston—and it met with favor in both cities. Next season Lotta will play nothing but the larger cities, and engagements not shorter than one or two weeks."

Professional Doings.

—Lydia Thompson is with her daughter in Boston.

—Sells Brothers' Circus closed season in Talladega, Ala., last Saturday.

—The Bristol House is the headquarters for the profession in Wilkesbarre, Pa.

—Hercat, the Illusionist, appeared in Paterson, N. J., on Sunday evening last.

—Good attractions for Christmas and New Year's weeks are wanted at the Masonic Opera House, Chillicothe, Ohio.

—Lawrence Barrett will open the New Academy of Music at Meadville, Pa., on Dec. 15.

—Gus Pennover is at liberty to take the helm of any good attraction that may need his services.

—J. W. Grath is arranging to go on the road with his farce-comedy, Eloped with a Circus, early in January.

—Manager Wilkinson has Christmas week and dates in January and February open at Worcester, Mass.

—The Hanlons are renovating the scenery of Fantasma. Harley Merry is at work on two of the scenes.

—Edward F., son of Frank Mayo, proposes to organize a company and play Davy Crockett in the museums.

—Charles Watkins is in town to lay out an Eastern route for Ada Gray, who comes hitherward after the holidays.

—At the close of the Philadelphia engagement of A Moral Crime, this week, Marie Prescott will be at liberty.

—Harry Brown has replaced Richard Golden in the Wiley Golden Affair, which opened in Boston on Monday night.

—Harley Merry will paint part of the scenery for Human Nature, which follows Hoodman Blind at Wallack's.

—J. M. Barron, late of the Academy of Music, Charleston, S. C., has taken the management of the Academy Opera company.

—John E. Kellerd, leading man of the Professor company, has resigned his engagement, and will be at liberty after this week.

—Lillian Lewis opened her tour in The Creole at the Windsor Theatre, Boston, on Monday night. The house was packed.

—The firm of Holt and Knowles has been dissolved, Mr. Holt having bought out his partner's interest in the Argonauts company.

—Frank C. Cooper has abandoned the advance work of Bartley Campbell's Clio, and will probably join the staff of a Chicago newspaper.

—Charles Fox is busy painting the scenery for The Little Tycoon, which will be produced at the Temple Theatre, Philadelphia, on Jan. 4.

—T. D. Frawley has engaged with the Galley Slave company. He had offers from the Pavements of Paris and One of the Bravest managements.

—John M. Hickey asks us to announce that on Dec. 14, in New Orleans, he will withdraw entirely from the management of the Patti Rosa company.

Harry Williams—not the Pittsburg manager—has secured rights to Boucicault's Colleen Bawn and Led Astray, and will put the plays on the road at an early date.

—Adelaide Moore has the weeks of Christmas and New Year's open. Miss Moore, who is having a successful Southern tour, will open at Pope's Theatre, St. Louis, on Dec. 14.

—Among the presents Margaret Mather received on the fiftieth representation of Juliet at the Union Square, were fifty white roses from the fly-men.

—Florette will be given by Lizzie Evans at Tony Pastor's Theatre at the Friday matinee this week, while Fogg's Ferry is underlined for all next week.

—Among the artists engaged for next Sunday evening's concert at the Casino are Michael Banner, the violinist; Belle Cole and the Schneelock Sisters.

—Hans Kreisig, late of the Grau Opera company, is at liberty. Mr. Kreisig is a competent conductor, with a wide experience in opera in all its departments.

—It is the intention of Messrs. Robson and Crane to run the Comedy of Errors another season. At Philadelphia, on Thanksgiving day, the receipts were almost $4,000.

—Josephine, daughter of Harley Merry, is being well received on the road as Mercedes in Monte Cristo. It is her first professional appearance since developing into womanhood.

—Steve Corey, comedian, with Lizzie Evans, received a telegram at the close of the matinee at Tony Pastor's Theatre on Tuesday afternoon, informing him of the death of his father.

—Jennie Yeamans is meeting with great success on her Southern tour with Lester and Williams' Parlor Match. The company opened to a packed house on Sunday night in New Orleans.

—Colonel Milliken and his operatic comedy company came in late last week. The Colonel says it has taken him some time to find it out, but he is now convinced that management is not his forte.

—Lydia Yeamans and F. J. Titus, the musical director, arrived in town yesterday. They speak highly of Mr. Comstock, who recently closed the season of Our Goblins in Zanesville, O.

—Henry French has just received from England the manuscript of a new sensational melodrama by A. Melville, author of Railroad of Life, entitled Driven From Home. The play has met with great success in Birmingham.

—Lillian Richardson, while playing in Denny Doon at Lynn, Mass., was struck by the roller of the drop, and afterward was injured by slipping from a ladder. The double accident brought Miss Richardson's engagement to a close.

—A number of changes have been made in Amorita, the result of which is to make that opera run much more smoothly than it did at first. The management of the Casino are sanguine of its reaching the one hundredth night point.

—A home-like boarding-house high in favor with members of our leading stock companies, is Mrs. Bond's, No. 91 Seventh avenue. Mrs. Bond is a kindly hostess, and never tires in effort to make her guests comfortable. Her house is recommended in the highest terms by the best people in the profession.

—The Actors' Fund benefit at the Grand Opera House, Brooklyn, promises to be very successful. It will be held Thursday, Dec. 10, the date of the Casino benefit performance, and the tickets are interchangeable for their face value. The police and fire departments are interested, and Mr. Knowles expects a big return.

—Mrs. Harley Merry has been very unfortunate in renting her play, Argonauts of '49 and the scenery thereof, to an irresponsible person. The scenery is now in Chicago, held for debt, and Mrs. Merry is having much trouble and expense in regaining possession of it. The lady had nothing to do with contracting the indebtedness.

—The Lewis Opera House, in Oil City, is just completed, and is claimed by the proprietor to be the largest, finest and best equipped in the State. This city is a manufacturing and railroad centre, with a population of 15,000.

—Texas is being overrun by [illegible] companies this season. Only the best attractions can make money there. An agent writes to the MIRROR that he defies the average manager to make affidavit that he has secured the Lone Star with profit.

—Manelli, a most wonderful contortionist from abroad, is under the wing of Richard Fitzgerald. By invitation, he entertained the Elks last Sunday night. On all sides he was pronounced a marvel. Manelli values his services at $300 a week.

—Under the patronage of J. M. Hill, a society has been formed called the Mather Dramatic Students. The following officers have been elected: President, James Montague; Secretary, Percival Arlington; Treasurer, J. F. Jameson; Critic, F. C. Higgins.

—William McCready has secured the rights to Denny Doon, recently given up by Hugh Fay. Mr. McCready will himself undertake the leading role. Mr. Fay gives ill-health as his reason for abandoning Denny Doon, although he intends to re-embark in Irish Aristocracy.

—John Stetson is arranging for the organization of a Canadian Mikado company, several of the principals for which have already been engaged. Charles Puerner, who is rehearsing the new company, will assume charge of the orchestra at the Standard Theatre during Mr. Stetson's lease.

—Helen Lenoir, the representative of R. D'Oyly Carte, left for England last Saturday morning on the *Oregon*. She was accompanied by Miss Williams, a relative of Mr. Carte, who has been with her on most of her travels. During Miss Lenoir's absence Herbert Bruston will look after Mr. Carte's interests.

—Minnie Jeffries has left Pyne's Opera company and is disengaged. Miss Jeffries has been singing Peep-Bo in The Mikado, but aspires to something higher. Her voice is soprano, in part is of European cultivation, and, although not long on the stage, she has successfully sung Arline in The Bohemian Girl.

—Quincy Kilby, late of the Boston Theatre staff, has assumed the management of the Lima (O.) Opera House. Recently a rival Uncle Tom company swooped down upon him, and he ran to cover and sweetly sang:

I've been a good boy to my dear mamma,
I never tried to shorten her,
So I think that she ought give me a quarter
To see Uncle Thomas and Eva.

—The Cincinnati Law and Order League is still prosecuting the violators of the Sunday law, and last week had Charles Edwards, B. J. Murphy, respectively of the Corner Grocery and Rooney Rye companies, bound over to the grand jury, bail being fixed at $500 in the case of Edwards and $200 for Murphy. The cases against Burt Clarke and Minnie Johnson, of Dan Sully's company, were dismissed.

—It has been decided to produce Max Alexander's season in New York next week, the eminent German actor opening at the Thalia next Monday evening in Der Todtenschlager (L'Assommoir), which will be played up to and including Thursday evening. On Friday evening Narcisse will be given, at the Saturday matinee the comedy, Die Lothringer, and on Saturday evening L'Assommoir for the last time.

—The disputes interposed by the plaintiffs, Theall and Williams, to the bill of complaint filed by Will C. Cooper as assignee in the suit in which Mr. Cooper prays to restrain the defendants from producing Black Mail; or, Her Last Hope, have been considered and judgment for the defendants rendered by Judge Beach. This is the end of the action in which Judge Barrett denied Mr. Cooper's motion for an injunction some time since, and leaves Theall and Williams free to proceed with the production of the play without further interference.

—Bernard George Berger, of the Berger Family, who has long been an invalid, was buried at Jackson, Mich., last week. Besides his mother's arms at Thomasville, Ga., where all the family were present at the funeral. They included his mother, Henry G. and Fred. G. Berger, brothers, and his cousins, Mrs. Leigh Lynch and Mrs. Lloyd Bonner. Familiarly known as Barnie, he was very popular in the profession. The young man was twenty-eight years of age. John L. Burleigh and other members of the Bohemian company were present at the funeral.

—One on John Rickaby: Scene—Home, evening. Mr. Rickaby to favorite waiter: "Michael, would you like to go to the theatre this evening?" "Yis, sur." He is given a pass. Morning at breakfast: "Michael, did you go to the theatre?" "Yis, sur." "How did you like it?" "Most illegant theatur I iver see, sir." Doesn't refer to play. Helps manager to don his overcoat. "Mr. Rickaby, was thim rale play-actors there?" "Certainly; why do you ask?" "Well, they acted so quiet-like, so aisy and so graceful, that I thought they were rale ladies and gintlemin!"

—For two seasons Edward Holst has played the German Correspondent in Michael Strogoff. For some time he has desired to leave the company to attend to other and more remunerative work, but Manager Andrews would not release him. A despatch to a New York morning paper of Wednesday placed Mr. Holst in an unenviable light, and he called at THE MIRROR office to make an explanation. He says that Mr. Andrews accused him of slander in revenge for his leaving the company. Mr. Holst admits that he made a sudden jump to New York to avoid arrest, but disclaims that he ever slandered Mr. Andrews. He frequently spoke of salaries being behind; but that was common report, and could not be construed into slander.

—At the People's Theatre on Wednesday Maude Granger appeared in a matinee performance of a clumsy version of L'Institutrice, by Messrs. D'Ennery and Carmon, called in the vernacular An American Marriage. The weight of the play rested on the very shapely shoulders of Miss Granger and Olive West, as Muriel Chantry, the American, and the Marchioness De Tangay, the faithless wife. Miss Granger was charmingly natural and played the emotional scenes with fervor and power, and Miss West acted the part of the wife with grace, good elocution, graceful action and nice appreciation of a very difficult character. The rest of the cast, with the exception of Miss Le Baron, who looked very pretty and acted a somewhat [illegible] nicely, was on the usual scale of [illegible] combinations.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible], Evans and Hoey's Parlor Match. Next week, A Bunch of Keys and Estelle Clayton, three nights each.

Items: The Academy has donned its storm-doors.—There is a new dime variety show started on the [illegible].—A fashionable club Fair impaired the attendance at the Academy somewhat last week.

NEWARK.

Grand Opera House (Leonard Gray, manager): A Bunch of Keys opened on Monday to a big house. The piece went well and the co. got all the fun they could out of it, especially Eugene Canfield as Grimes. Marietta Nash, Ada Stanhope and Blanche Seymour made a charming Bunch of Keys, and W. C. Crosbie is a capital Snaggs. M. B. Curtis in Sam'l of Posen follows on Thursday for the rest of the week. Next week, J. K. Emmet as Fritz and Minnie Maddern in In Spite of All will fill up the time.

Newark Opera House (Fred. Waldmann, manager): Buffalo Bill's Dutchman and the Prairie Waif comb. played to a packed house on Monday. The play is full of Indians, cowboys, fancy shooting and narrow escapes. It is likely to draw well all the week. The Micalis dramatic and specialty co., with the Horseshoe Four, Gilfort Brothers and Mullin and Magee, opens here next week.

Items: The Elks' Benefit on Wednesday last, at the Newark Opera House, was the biggest thing ever seen in Newark. It lasted from 10 o'clock until 6 30, and must have netted a nice sum.—Gus Bothner called on us in front of A Bunch of Keys.—Clio had a hard job to get out of the city, there were seven attachments and an army of bailiffs besieging it. But Bartley transferred all his interest to Tillotson, and everybody got left, except Adele Belgarde.

ORANGE.

Music Hall (G. P. Kingsley, manager): Maud Granger and an excellent co. presented An American Marriage to a large audience Nov. 26. W. E. Sheridan in Louis XI. 27th; small house. Theodore Thomas' Concert, 3d.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Nov. 24 and 25, The Mikado to big house. By request, a return date for Dec. 4 with full orchestra. Sara Jewett in Called Back, Thanksgiving. An excellent representation in scenery and acting; houses full. Devil's Auction, 28th; one of the finest spectaculars ever presented in Paterson. Well received by a crowded house.

TRENTON.

Taylor Opera House (John Taylor, manager): Lizzie Evans and a good co. presented Fogg's Ferry Nov. 23 to a good-sized and appreciative audience. W. E. Sheridan's Ingomar and Louis XI. were thoroughly enjoyed on Thanksgiving afternoon and evening by large and delighted audiences. Gilmore's Devil's Auction drew a large house 27th. The performance was well received. May Blossom, 4th: Roland Reed, 5th; Kate Claxton, 7th.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Lotta was seen week of Nov. 23 in Mascotte, Little Detective and Mlle. Nitouche. Though the star is as lively as ever, business was not; fair audiences is the best that can be said, with the exception of Thanksgiving day, when the evening drew all the house would hold. Clio this week; Lawrence Barrett next.

Court Street Theatre (H. R. Jacobs, manager): Alone in London was given 23d to 26th. Business was not what it should have been, excepting on the holiday, when crowds viewed the fine scenery of this piece. Cora S. Tanner came in for praise. A Night Off, 27th and 28th, drew fair houses. The co., an excellent one, kept the audience in a continuous roar of laughter. Storm-Beaten this week.

Adelphi: The audience during Thanksgiving week were of good size. Charley Worley, an old Buffalo favorite, was the feature of the bill, which included Leslie and Clark, Roach and Castleton, Ada Burnett and the juggling feats of Clara Purvis. May Fiske's Blondes opened 30th.

Museum: The bill week of 23d was Gray and Stephens' Without a Home. This sensational piece, with its stock of dramatic dogs, proved a strong attraction. After Dark this week.

Items: O. B. Shepard, manager of the Grand Opera House, Toronto, was at the Court Street Theatre Friday evening. He is interested with Arthur Rehan in the Night Off co.—As Lotta did not play Saturday evening, she took "A Night Off" at the Court Street Theatre, occupying a box.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Ida Mulle, in Dimples, was the event of Monday and Tuesday of last week; but the attraction did not succeed in doing a particularly good business. The little lady is very clever in the role of Dimples, but the play and cast were very bad. Rose Coghlan came Wednesday night for a stay of four nights and two matinees, including one on Thanksgiving day. The plays presented were Our Joan and The Idol of the Hour, and universally large audiences assembled during the engagement. On Friday evening The Idol of the Hour was given and also at the Saturday matinee. It is a play possessing many beauties and as many defects. Its language is in some instances singularly beautiful, and the thoughts expressed something above the work of the ordinary playwright. Strong dramatic situations abound in it, and the climax is well approached and successfully carried out. On the other hand, many glaring incongruencies may be detected, and in the rather intricate plot there are several important occurrences for which there is not the slightest explanation offered. The faults of the drama may be easily remedied without interfering with the effectiveness of the unfolding, and when this is done, a play will remain the central figure of which will be one entirely worthy of the charming artist for whom it was written. Miss Coghlan's interpretation of the leading role is worthy of all praise, and its many splendid opportunities have been quickly perceived and as quickly utilized. The support in both plays left but little to be desired. One of the most perfect portrayals in its way that I have ever seen was that of the English Lord in The Idol of the Hour, by B. R. Graham. The character is a delicate one to handle, but in the case of the gentleman mentioned it receives judicious treatment; and here, at least, the character was the hit of the piece, barring, of course, the star as Modesta. Lotta 4th and 5th.

Museum (Jacobs and Proctor, managers): Hazel Kirke, or the interjected olio, did a good business last week, and will be succeeded by some more olio, in the shape of George H. Wood's Specialty Congress, for the current week.

TROY.

Rand's Opera House (Gardner Rand, manager): Carrie Swain appeared in Cad, the Tomboy, Nov. 25 and 26. Monte Cristo, presented by E. E. Zimmerman and co., attracted large houses 27th and 28th. The scenery was very handsome and won approval, but the co. was weak. W. J. Ferguson will appear for the first time in Troy as a star, 4th and 5th, when A Friendly Tip will be performed. An attraction of especial interest—Rose Coghlan—will appear 7th, 8th and 9th, and will doubtless attract large houses.

Music Hall (C. M. Lockwood, manager): The Belle Cole Concert co. gave two splendid concerts 26th, before large audiences. Belle Cole, Maud Morgan and Harriet Webb were especially well received. S. E. Hauer, of New York, assisted by Emma Thursby, Caroline Zeiss, Dora Becker, A. L. King and George W. Colby will give a grand concert 9th.

Griswold Opera House (Jacobs and Proctor, managers): Irish Aristocracy past week, to usual good business. Pavements of Paris this week; Hazel Kirke next.

Item: The Cole concert was given under the management of E. S. Strait, a young merchant of this city. He also has Rose Coghlan, W. J. Ferguson and others on his list.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): A Friendly Tip, with W. Ferguson in the leading character, was the attraction Nov. 23, 24 and 25. The attendance was not large. Storm-Beaten filled out their week to good business. Booked: Called Back, 3d, 4th and 5th.

Academy of Music (Jacobs and Proctor, managers): [illegible] Pavements of Paris at low prices and to enormous [illegible] week. The co., headed by R. E. Graham [illegible] E. Duffield, did exceedingly well. This [illegible] Hazel Kirke.

[illegible] Theatre: Business good past week. Mary [illegible] dancing was a strong feature.

Items: Mary Milton, of Diamond and Milton, is forced by ill health to permanently retire from the stage.—Harry Graham, manager of The Pavements of Paris, arranged to have his co. vaccinated prior to their visit to Montreal.—The Genesee Park Theatre opens tonight (5th). It will be run as a museum and variety theatre.

COHOES.

Opera House (P. J. Callan, manager): A Celebrated Case was produced Nov. 23, with Bennett Matlack in leading role. Business fair. Thanksgiving day, that charming little soubrette, Ida Mulle, gave two performances, presenting her new play, Dimples, by Edward P. Taylor. Business was good, testing the capacity of the house at both performances. The piece in [illegible] is bad, but the natural talent and realistic [illegible] of the star tended to cover up defects. The [illegible], with possibly one exception, was wretched, [illegible] be remedied at once. Miss Mulle's rendition [illegible] was exceedingly pleasing and fully deserved [illegible] and rapturous applause she received. [illegible] charming and completely won her [illegible]. There is a bright future in store for [illegible] merits the name of being the [illegible] and best singing soubrette in the world. Frank Jones' Si Perkins co. played to a surprisingly large audience 27th. Bunch of Keys 4th, 5th.

Item: One Claude Brooke, undeserving the name of actor, played an ungentlemanly and unprofessional trick upon the management of the Dimples co. He was regularly engaged for the season, I understand, and had his salary advanced two weeks, besides borrowing funds from almost every member of the co., and in face of this he deserted the co. at Albany without a moment's notice. His place was supplied at a moment's notice by one who played the part even better than it was rendered before.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Maggie Mitchell, in Fanchon, Nov. 27; packed house.

OSWEGO.

Academy of Music (John R. Pierce, manager): A small house saw a repetition of The Mikado, Nov. 23, by Pyke's Opera co. Maggie Mitchell, in Lorle, pleased a good audience 25th, and Rosina Vokes found instant favor 26th. Business fine. The Carrolls are booked for 10th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Rentfrow's Pathfinders, Nov. 23, to good business. California Minstrels 26th and matinee, giving a very poor entertainment to a fair-sized audience. Jennie Calef 11th and 12th.

Institute Hall: Redpath Concert co. 27th, under auspices of Y. M. C. A. Large audience.

AUBURN.

Academy of Music (E. J. Matson, manager): Nov. 26, Joseph H. Keane, two performances, drew large houses. Rosina Vokes' London Comedy co. did only a fair business 27th and 28th, but gave a more than good entertainment. Miss Vokes was enthusiastically received and called before the curtain twice.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): The Streets of New York was presented before an audience of over one thousand people Nov. 26; many were unable to gain admission. George C. Boniface as Badger was very acceptable; but little can be said of the remainder of the cast. Pyke's Opera co. sang The Mikado to a large house 28th. The co. gave entire satisfaction. Ida Mulle in Dimples, 8th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Bennett and Moulton's Opera co. closed the week Nov. 28, giving eight performances to packed and well-pleased houses. Over 10,000 people attended during the week. Lotta 3d; Dark Days 4th and 5th.

City Opera House (G. H. Wright, manager): Ethel Tucker and co. closed a good week's business 28th. The Stranglers of Paris 7th, week.

ELMIRA.

Opera House (W. E. Bardwell, manager): Denman Thompson played Joshua Whitcomb Thanksgiving matinee and evening to $1,349.60, in spite of an amateur performance for the benefit of a popular local military company, at cheap prices, at the Mascot Academy (rink).

Items: Dr. C. E. Campbell, who essayed the part of Elliot Gray in the late amateur production of Rosedale, did some clever work and received much applause.—E. A. Owens, professional coacher, deserves mention for the creditable manner in which he put the piece on and for his excellent acting as Bunburry Cobb.

PEEKSKILL.

E. E. Zimmerman's Monte Cristo co. opened its provincial tour here on Thanksgiving night to a full and appreciative house. Unfortunately for the audience, the whole of the new and beautiful scenery painted by Harley Merry and Mr. Maeder could not be shown, owing to the smallness of the stage. The two principal events of the evening were the wonderful rendering of the parts of Edmond Dantes and the Count De Monte Cristo by Horace Lewis, whose voice, gestures and general make-up formed a perfect impersonation of the character, and the debut of Josephine Merry (daughter of Harley Merry) in the part of Mercedes. She created quite a sensation by her youth, beauty and talent, and her first scene, with her and Fernande (played by Daniel Sullivan in manly style), formed quite a picture. When it is borne in mind that the fair debutante is only in her sixteenth year, it will be readily understood she needs experience. Miss Merry was a little nervous in the scene, but in the second act she was at ease, and in the fourth her success was pronounced. There was a general call at the end of each act. We are informed that her performance surpassed the expectations of the management, and we predict for her a bright professional career. Charles Vernon, who is a finished actor, gave a fine rendering of Nortier, while Charles Lamb created much laughter as Caderousse. All the other parts were in competent hands.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, proprietor): Frederick Warde in Richard III. and Damon and Pythias, Nov. 27 and 28, to large, fashionable and enthusiastic audiences.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): A Brave Woman Nov. 25 to light business. Atkinson's Peck's Bad Boy 27th to fair house.

OHIO.

COLUMBUS.

Comstock's Opera House (Millers and Okey, managers): Clara Morris gave her great impersonation of Miss Multon to a splendid house Nov. 24. The supporting co., including Eben Plympton, J. L. Carhart, Carl Ahrendt, Bijou Heron and Mrs. Farren, was excellent. The Rial-Bigger-Marion comb. did a good business Thanksgiving with Fortune's Fool. On the 28th the co. gave Love and Reason, a very poor version of Called Back, to the smallest house of the season. Shadows of a Great City, 8th and 9th.

Grand Opera House (Millers and Okey, managers): Called Back was put on in excellent style by J. C. Padgett's co. and drew full houses all week. Lawrence Henley as Gilbert Vaughn; T. H. Glenny as Dr. Ceneri; J. C. Padgett as Macari and Emily Becker as Pauline were all good. This week, Muggs' Landing, with Frances Bishop, Harry Mills and Robert Scott in the leading parts. Next, W. T. Stephens and Minnie Oscar Gray in Saved from the Storm and other plays.

Buckeyes: During the recent visit of Rice and Barton's Minstrels, Charles Barton was presented with a handsome and curious cane by Harry Taylor, the banjoist. The cane is composed of 2,715 leather washers of various colors, all packed so tightly on a steel rod that they look like one piece. It was made by a convict in the Ohio Penitentiary.—W. J. Dixon left the Louise Balfe co. in Chicago and is here on a visit.—He will probably be in the stock co. at the Grand next Summer.—The three-sheet of Frances Bishop is a handsome piece of work.—James E. Murdoch gave a parlor reading for the benefit of the Art Association last week.—William Gearen, a genuine hustler, did the advance work for Muggs' Landing.—Charles W. Benner goes in advance of the Rial-Bigger-Marion comb.—S. H. Barrett and Co.'s Circus went into Winter quarters.—Sells Brothers closed their season at Talladega, Ga., 28th, and will probably reach home 3d.—Mrs. Washburn, of Burlington, Iowa, had a claim for $40 against Manager Goodwin of the Clara Morris co. for cancelling a date to play The Rajah, which Goodwin refused to pay at present.—The constable here tried to attach the personal property of Miss Morris in her private car. He made a big rumpus, but got left. He afterward attached the receipts of the box-office, but Goodwin had borrowed nearly enough from the managers to cover his share, and the constable got $3 05 on account.

DAYTON.

The Grand (Reist and Dickson, managers): Kate Castleton, surrounded by a co. of artists of unusual merit, displayed The Crazy Patch Nov. 21 to a large audience. The Rial-Bigger-Marion co. in Called Back and Fortune's Fool, 23d, 24th and 25th to fair business. Will Marion's dramatization of Called Back is very, very tame. The Professor drew large audiences Thanksgiving matinee and night, but was not as well received as The Private Secretary. One of the largest and most fashionable audiences of the season attended Minnie Maddern in her new play, In Spite of All, 27th, and a more pleased audience has never left this theatre. Miss Maddern, although unknown here several years ago, now holds a prominent place in the estimation of Daytonians, and each season only adds to her popularity. Richard Mansfield gave a splendid piece of character acting as Herr Antonius Kraft, and received several well-earned encores. Sol Smith Russell 28th as Felix McKusick to medium business. The comedy introduces some new business in the form of a printing-office. Russell's make-up as the Australian idiot is one of the most laughable seen here this season. Co. good.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): The first entertainment we have had for several weeks was Nov. 23, when Clara Morris' co., without Clara, played The Mountebank. The work of Eben Plympton as Belphagor, and Bijou Heron as Madeline, was very fine. It was the dramatic treat of the season, though played to poor business.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Pat Rooney's comb. drew a good-sized, top-heavy house Nov. 24. The best numbers were Laura Bennett's xylophone solo and the musical act of Howard, Russell, Weeks and Talbert. I am thanking the immortal gods that I happened to take my Thanksgiving dinner out of the city, and so escaped the horrible infliction of Satan's Judgment, by Whettony's co. The show is said to be the most vile that was ever put on the stage here.

Bijou Theatre (Dr. O. C. Farquhar, manager): The perennial Uncle Tom to fair crowds Nov. 23 and 24. The troupe was Maxwell's, and it was commonplace. For the Thanksgiving attraction Comstock's Our Goblins party, who have been here since the close of their recent engagement, gave a specialty entertainment both afternoon and evening to large houses. The entertainment was pronounced very good.

Zephyrs: Howard Snoots, treasurer of the Bijou, mourns the loss of a handsome silk umbrella, which he thinks the Uncle Tommers mistook for some of their props.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Owing to bad weather and different attractions in the city to contend with, the Hoop of Gold, headed by Beatrice Lieb and Arthur Moulton, had a miserably small house Nov. 23. The company is excellent all through, and the audience was well pleased. Miss Lieb as Ruth Bullion was very charming. Mr. Moulton's songs won him rounds of applause. The Mikado was sung by Rice's Opera co. 25th, to a fair audience. With a few exceptions, the co. is very bad. We, Us & Co., 8th; Pat Rooney, 11th; Our Jonathan, 14th; Galley Slave, 19th.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Rice and Barton's Minstrels pleased a fair-sized audience Nov. 24. Smith's Dog Circus was the principal feature. A pack of barnstormers, in what the bills called a pantomime and spectacular comedy, entitled Satan's Judgment, Nov. 25. An infliction like these corn-huskers attempted to spring on the audience is seldom seen. Business very bad. Louise Rial, 10th.

SIDNEY.

Monumental Hall: Lew Johnston's Colored Minstrels, Nov. 21; good show; poor business. Sallie Price, in Fogg's Ferry, gave poor satisfaction Nov. 23, to a small business. Fannie Mountcastle, in Sea of Ice, 27th, to good business. We, Us & Co. No. 2, 27th, to large business.

Items: The advance agent of Fogg's Ferry co. circulated bills denouncing Lew Johnston's co. as a fraud. In retaliation. Lew Johnston denounced the Fogg's Ferry co. from the stage on the night of his show. This piece of "mud slinging" hurt both co.'s.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Thanksgiving week opened 25th with the Barrows' Professor co. Fair house. Mr. Barrows, in the title-role, gave good satisfaction. Co. supporting him only medium. Afternoon and evening of 26th, Minnie Maddern in her new play, In Spite of All, to large houses. Miss Maddern is as natural and graceful as ever, and was called before the curtain at the end of the third and fourth acts. She has excellent support, Messrs. Hawley and Frankau deserving especial mention. Sol Smith Russell, 27th, in his new play, Felix McCusick, to a good house. Not much of a plot, but Mr. Russell, in his impersonations and comicalities, kept the audience in good humor from beginning to close. He is ably seconded in fun-making by Frank Lawton. The latter's imitation of a piccolo in the third act was very fine.

Black's Opera House (Samuel Waldman, manager): Afternoon and evening, 26th, Pat Rooney's New York Star comb., to crowded houses. With exception of Leonzo, juggler, the co. is inferior. Pat Rooney is the same—always good. He is, without doubt, the best dancer on the vaudeville stage.

Picked Up: Manager Trump informs me that the children's annual entertainment at the Grand will be given soon. Through the kindness and liberality of Hon. John W. Bookwalter, proprietor, children under ten years of age are permitted to attend a performance suited to their taste, and free of charge.—Fred. Wilson, manager of Pat Rooney's comb., sends kind regards to THE MIRROR.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): Nov. 23, the charming actress, Minnie Maddern, made the first appearance in her Western trip, coming from Philadelphia direct. The meagre audience which greeted her was due partly to Mahoning County weather and in part to a plentiful lack of education in the ability to distinguish a good play from a bad one, which our theatre patrons display in flocking in droves to see the cheap and nasty exhibition which Alice Harrison is rapidly losing her popularity in, and leaving Miss Maddern to plan before a "beggarly array of empty benches." In Spite of All is a plot of unusual merit, affording Minnie Maddern a wide field for the display of those graces of manner and speech which win for her the favor of all who appreciate a quiet, unaffected, homelike portrayal of domestic life. The supporting co. was good throughout.

In the Wings: J. W. McKeown, the successful manager of our theatre, has made a date with William H. Powers' Ivy Leaf co. on its return trip.

HAMILTON.

Globe Opera House (Cornell and Myers, managers): Romany Rye, Nov. 20, to a large house; 21st, matinee and evening, fair houses.

FINDLAY.

Findlay has been unusually favored this week in being so royally entertained by Lottie Church and a most capable co. in Unknown and a round of popular plays. Business has averaged good, and on Thanksgiving night (26th) the house was large. Miss Church, Mr. Abora, and the entire co., in fact, have firmly established themselves as Findlay favorites.

CIRCLEVILLE.

Colosseum Opera House (T. Blackstone, manager): Maxwell's Uncle Tom's Cabin co. appeared Nov. 25 to 800 people. All co. pretty fair, with the exception of the Eliza, and also George Harris. The transformation scene was really fine.

Supplement: Manager of Colosseum hung up MIRROR Supplement in his office, but says he will have to take it down. Reason: Every Yahoo that comes in walks up to it, and, after "sizing it up," begins the performance by asking, "When's that show a-comin' here." Manager Blackstone says he is going to let this run, like Adonis at the Bijou, to its 500th performance, and then take it off the boards.

MARION.

Music Hall, (C. C. Pettel, manager): Fanny Mountcastle's Sea of Ice co. Nov. 20 and 21 to only fair business. Co. good and scenery very fine. We, Us & Co. No. 2, 27th, played to a packed house. Rice Opera co. in Mikado, 3d; Myrtle Ferns co. 7th and 8th; Moore-Vivian co. 11th; Jennie Calef, 17th, 18th, 19th.

FREMONT.

Opera House (J. M. Dryfoos, manager): Sallie Price in Fogg's Ferry drew small house Nov. 28. Miss Price did very well, but her support was poor. Rentfrow's Jolly Pathfinders, 8th and 9th; Mattie Vickers, 11th.

Personal: Your correspondent had pleasure of becoming personally acquainted with Sallie Price, and found her a pleasant and amiable young lady.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The McCaull co. gave The Black Hussar Nov. 27 and 28 to standing-room only houses. The opera was presented with all the care and detail which is characteristic of this management, and was most enthusiastically received.

People's: After Dark, with the best all-around co. that has ever appeared at this theatre, has packed the house.

PIQUA.

Conover Opera House: The Professor and a charming young Nashville actress. Audience flattering in size and highly pleased with the performance. The interest of the audience was centred in Miss Cheatham's portrayal of Daisy Brown.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Joseph Grismer and Phœbe Davies opened Nov. 16 in The Veteran to a large house, and business has been good all week.

Casino (A. S. Gross, manager): May Blossom was successfully produced 16th by the Lewis Morrison co. Large house. The drama was well acted and handsomely set, and the result has been good business.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Harrison and Gourley's business averaged fair last week. Out of the Frying Pan Into the Fire, which was given during the entire week, with the exception of Saturday matinee and night, made a very favorable impression. Oliver Byron Nov. 30; Annie Pixley, 7th.

Library Hall (Frederick A. Parke, manager): That pleasing dialect comedian, Gus Williams, fared badly last week. Oh, What a Night! was given, week, to meagre audiences. Topsy Venn and the co. furnished good support. Lawrence Barrett, 30th; German (Thalia) Opera co., 7th.

Academy (H. W. Williams, manager): Kernells' co. closed a large week's business Nov. 28. One of the best vaudeville entertainments ever given at this house. Howard Athenæum co. 30th; Davene's Allied Attractions 7th.

Harris' Museum (P. Harris, manager): Katherine Rogers' business last week was certainly satisfactory, for the house was crowded at each performance. Claire and the Forgemaster was given, and was well enacted throughout. Dick Gorman's co. 30th; and Katherine Rogers returns 7th.

Natural Gas: John Sturgeon, a son of Dr. Sturgeon the eminent physician of this city, is a member of Lawrence Barrett's co. The young man is rapidly rising from the ranks, and will doubtless some day occupy an elevated position in the profession.—Manager Parke, of Library Hall, is in New York.—The Chalet Museum did a very large business last week.—D. B. Hodges is in town.

HARRISBURG.

Opera House (Markey and Till, managers): Lillie Hinton opened for one week Nov. 23, and played to good business throughout the engagement. The repertoire, consisting of Pygmalion and Galatea, Caste, Ingomar, Engaged, Fanchon and The Little Treasure, was acceptably rendered, and promises well for the little lady's future season in this city. W. J. Sherry was very good in his parts. The rest of the co., though industrious and painstaking, were painfully weak in the heavier work of Ingomar and Pygmalion. Sallie Hinton, a young debutante, was seen and heard to advantage in the lighter plays. Being the possessor of a good voice, and singing expressively, she produced a good impression. Carrie Swain, 3d; A Night Off, 5th.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Lizzie Evans appeared as Fay, the Culprit, for the matinee, and Chip, in Foggs' Ferry for the evening entertainment, on Thanksgiving day. Total receips $710. Abbey's Uncle Tom co. gave two performances Nov. 28, to excellent business. The co. is not particulary strong, being composed largely of amateurs.

POTTSTOWN.

Market Opera House (Opera House Company, managers): Anabel Percy and J. W. Wallace, supported by a half dozen, called the Madison Square Theatre co. appeared in Driven from Home. Performance Nov. 26, to a fair audience; not satisfactory. A delighted audience saw Bartley Campbell's drama, Galley Slave, 27th, as rendered by a good co., including A. C. Henderson, Mrs. Frank Evans, Helen Blancke and Charles Peters. Jack o' Diamonds was given 28th to a big house. Very fair performance.

McKEESPORT.

White's Opera House (James E. White, manager): Lester and Allen's Minstrels appeared to a crowded house Nov. 23, and gave general satisfaction. Muldoon and Sullivan in their representation of statuary were excellent. Devil's Auction, 3d.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): J. K. Emmet, Nov. 25, failed to appear. No reason given. Large advance sale. Jennie Calef appeared 26th, matinee and 27th, in Little Muffets, to large houses. Good satisfaction. Clapham's Minstrels, 3d; Harris Opera co. 7th, week.

BEAVER FALLS.

Foster's Opera House (C. B. Foster, manager): Quiet week of Nov. 23. California Minstrels booked for Dec. 7 and Louis Rial's Dramatic co. for 11th and 12th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Corinne and her co. of Merriemakers played a week, opening Nov. 23, presenting Mikado, Caprice, Mascotte, Chimes of Normandy and Girofle-Girofla—six nights and two matinees—to houses numbering from 1,300 to 1,950. The co. is a good one. Corinne was presented with many handsome and valuable presents during the week. By request, she will return in February for one week.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Lester and Allen's Minstrels Nov. 24 to a crowded house. The performance gave general satisfaction. Ada Richmond Burlesque co. produced The Sleeping Beauty 28th to a fair house. Audience well pleased, and will gladly welcome the next appearance of this co.

READING.

Grand Opera House (George M. Miller, manager): Nov. 24 and 25, Lizzie Evans in Fogg's Ferry and The Culprit Fay drew large houses and gave a good performance. Buffalo Bill caught two crowded houses, 26th. Lester and Allen's Minstrels, 27th, gave a good performance to crowded house. Frank I. Frayne in Si Slocum to a large audience, 28th. Tillie Hinton, 30th, week; Goldie and Steel, 10th, 11th, 12th; Barlow, Wilson and Rankin's Minstrels, 9th.

Academy of Music (John D. Mishler, manager): W. E. Sheridan appeared Nov. 23 and 24 in Louis XI. and King Lear to large audiences. The performances were good throughout. and were liberally applauded, Mr. Sheridan being called before the curtain after each act. Frederic Bryton in Forgiven 26th, gave a first-class performance to good houses.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Gilmore's Devil's Auction co. gave a good performance to large business, Nov. 25. The scenic effects were fine and the acrobats were the best that have visited this city in some time. Lester and Allen's Minstrels drew a packed house 26th (Thanksgiving night). The co. which will support Clara Morris in Philadelphia during the present week gave The Mountebank 28th, to light house. Eben Plympton and Bijou Heron made the best of their parts but there was little in the play.

ERIE.

Opera House (Henry A. Foster, manager): The week opened with the Kindergarden co. in three nights. Fair business. The farce held the audience in one convulsive roar from the rise to the fall of the curtain. The Jolly Pathfinders filled the rest of the week, opening with a crowded house on Thanksgiving night, and playing to light business the rest. Comparisons are odious, but the fall from the Kindergarden to the mediocrity of The Pathfinders is great indeed. The co. with few exceptions, is rather queer, and the piece, Scraps, would be sooner recognized by the name of Chestnuts. J. N. Rentfrow, in a blundering negro character, acted well, and Frankie Jones, a little five-year-old female impersonator, made the hit of the piece.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): John S. Murphy in Kerry Gow appeared Nov. 25 to a fair house, and gave general satisfaction. California Minstrels, 28th, to a good house.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Buffalo Bill's Prairie Waif drew a full house Nov. 27; the play is tame and the co., with the exception of Jule Keene and the ladies, is no better.

Items: Joseph Emmet failed to appear Nov. 24, but the co. was on hand. Our people were greatly disappointed; the house would have been the largest of the season, and at advanced rates. Joseph Emmet, Jr., satisfied Manager Aschbach for all expenses incurred.—The season thus far is a great surprise, it being one of the most profitable we have had in years.

PITTSTON.

Music Hall (W. L. Evans, manager): Abbey's U. T. C., Thanksgiving; good houses. J. K. Emmet gave Fritz in Ireland Nov. 28 to a full house. All were entirely disgusted. Mr. Emmet omitted his songs owing to a bad cough and a giddy headache. Several of the male players appeared to be in the same condition as Mr. Emmet.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers) The California Minstrels Nov. 23 to fair house, playing at fifty cents for best seats. Fair show for the money. Arthur Rehan's A Night Off, Thanksgiving matinee and evening, to large house at matinee; turned hundreds away in the evening. Best of satisfaction.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Mr. and Mrs. George S. Knight last week. Business was very good. Smith's Uncle Tom's Cabin co. week of 7th.

Providence Opera House (Robert Morrow, manager): Roland Reed closed a very successful week's engagement Saturday night. He appeared in Cheek, Humbug and his new play, One of the Boys. The latter failed to please. Mr. Reed introduced his pocket edition of The Mikado every evening, and was obliged to answer several encores. The support is the best that has ever been seen here with Mr. Reed, especially Emily Kean, who is a clever little actress and and a fine singer. This week, John T. Raymond; Minnie Maddern, 7th, 8th and 9th.

Theatre Comique (J. D. Hopkins, manager): A very attractive bill is presented here this week consisting of the Four Julians, Flora Moore, Cora Nova, Harry Morris, Cummins Brothers, Little Mack and Fayette Welch.

Items: At Drew's Dime Museum the attendance continues large.—The New Dime Museum, under the management of George Batcheller, seems to have caught on, as the patronage is quite large.

Benefit: The fifth annual benefit of Providence Lodge of Elks was held in Low's Opera House last Tuesday afternoon, and was very successful in every respect. The house was packed before one o'clock.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Atkinson's Comedy co. in Peck's Bad Boy Nov. 29, pleased a large audience. Smith's Uncle Tom's Cabin co. 3d, 4th and 5th; Stetson's Mikado 8th.

SOUTH CAROLINA.

CHARLESTON.

Fairs: Charleston's gala week has not increased theatrical receipts as much as was expected. While our two fairs have drawn a large number of strangers, they have also attracted side shows of every variety. Kickapoo Indians, patent-medicine men, dime museums, Punch and Judy shows, each one of which receives its share of public patronage.

Owens' Academy of Music (John E. Owens, manager): Peck's Bad Boy Nov. 24, 25, and special Wednesday matinee, to good business. This piece, which drew the largest houses of the season last year, is not as well done by the present co. Harry Dixey's Groceryman suffers materially in comparison to Dan Mason's. John A. Stevens, 26th, 27th, 28th, in Passion's Slave. Unknown and Convict 1,240, to fair attendance. Mr. Stevens was well supported. Rag Baby 3d, 4th, 5th.

Owens Wins: The suit of L. B. Doolittle against John E. Owens for $1,700 alleged to be due for thirty-four months services rendered as Summer manager from 18[illegible] to 1884, came off last week. Mr. Owens claimed that he had never employed a Summer manager; that there was no necessity for such an agent. The jury returned a verdict for the defendant.

Personal: John M. Barron, for several seasons local manager, now manager of the Academy Opera co. of Baltimore, is in the city with his wife. Mr. and Mrs. Barron are the guests of Captain Lou. Holborn.

COLUMBIA.

Opera House (Eugene Cramer, manager): Atkinson's co. in Peck's Bad Boy Nov. 26; good business. Many new features have been introduced in this play since last seen here. Sara von Leer, supported by J. H. Hardie in A Brave Woman 27th, to a small but appreciative audience. This drama is one of the strongest on the road, and is in the hands of an excellent co.—Mountain Pink, 3d; Fred. Warde, 4th.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): We have just had a week of glorious fun, furnished by Kate Castleton and her superior co. Crazy Patch was the medium, and to say it was received with great favor is not bestowing enough praise. One is not deceived in going to see this play, as you are fully informed that it is constructed for laughing purposes only. The cast is in every way perfect. Kate Castleton is a great favorite here. She looked pretty and sang nicely, and was generous in responding to encores. As the lunatic, John D. Gilbert is inimitable. The character in his hands receives a perfect personation. His songs and poetry are also very funny. The greatest surprise was the Policeman of Codie Girard. He was simply immense, and brought down the house at every turn. The engagement opened Nov. 21 and lasted entire week. The houses were crowded by good-natured audiences each night, and the Thanksgiving and Saturday matinees were crushers. Altogether it is one of the successes of the season, and we anxiously await the co.'s return.

Crosby's Museum: Drawing great crowds all week.

People's Theatre: Lida Gardner's Female Minstrels to large houses.

Items: John Jack and co. succeeded in getting away last Tuesday to Cincinnati. Played last Friday for benefit of Galveston sufferers, but the committee in charge decided that they were as much in need of funds as anyone, and so turned over the proceeds to them.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor): Alexander and Moulton's Burr Oaks co. came Nov. 25 to very good house and well pleased audience. David M. Murray as Burr Oaks, and Annie Barclay as Margie deserve special mention. Very handsome scenery. Patti Rosa 7th; Clara Louise Kellogg cancelled 3d.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Kidder's Niagara co. Nov. 23, 24 and 25. Very clever co., especially Stella Teuton as Ricca, and Ada Gilman as Irish servant. But the play did not prove a very profitable card. Major Pond, manager for Clara Louise Kellog, telegraphed that owing to her sickness, he was compelled to cancel 28th. Milan Opera co. booked for 4th and 5th.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Skipped by the Light of the Moon, Nov. 21, did a good business. Bella Moore in Mountain Pink 25th, had a fair house. Matinee 26th was well attended. Danites. evening of 26th to a small house. George C. Miln, 3d; Joseph Murphy 8th.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Nov. 23, David M. Murray in Burr Oaks, to a pretty fair house. This co. carries its own scenery, which is one of the attractions, it being very good. The play was good and well rendered, and deserved a better house. Annie Barclay rendered Margie, the wife of Burr Oaks, splendidly. The cast suits her style of acting. Criptie Palmoni as Eben Hartshorn, the villain, was first-class. A strong co. throughout.

TEXAS.

DALLAS.

Dallas Opera House (Henry Greenwall, manager): J. Z. Little's World Nov. 20, 21 and matinee, to splendid houses, the scenery being exceedingly fine. The performance was very good and seemed to be enjoyed by all. The Mikado, by Ford's superb co., 23d, 24th, filled the house to its capacity, notwithstanding rise in prices.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): Ford's Mikado Nov. 15 and 16 to large and appreciative audiences. Kersands' Minstrels 18th to a full house. Katie Putnam, 4th and 5th.

WACO.

Garland Opera House (J. P. Garland, manager): Louise Sylvester and an excellent co., Nov. 23, made a Hot Time go to suit the tastes of a goodly-sized gathering, and furnished an evening of rollicking fun. Katie Putnam, 24th, in Old Curiosity Shop, drew a crowd, the little lady having many friends here, Thanksgiving matinee, Lena, the Madcap; Fanchon at night. Business at the Garland has been uniformly good so far this season, the beauty and cosiness of the house assisting materially in catching the public. Private Secretary, 8th; Young Mrs. Winthrop, 16th.

McClelland Opera House (Sanford Johnson, manager): Waco complimented Ford's Mikado co. 19th with an unusually large and refined audience. The Mikado succeeded admirably in making "each evil liver a running river of harmless merriment," and was most heartily applauded. Pauline Markham, 20th, in The Two Orphans, to a beggarly array of empty benches. Dolly's Luck, 21st, to very hard luck, both as regards business and appreciation.

Personal: Downing's Tally-Ho co. was compelled to leave Nellie Cox at Abilene 16th, quite ill with the dangue fever. At last accounts she was convalescent.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): Pauline Markham played Nov. 23 and 24 in The Two Orphans and Lost in Gotham. Slim audiences.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Ford's Mikado Opera co. appeared Nov. 20 and 21 and Saturday matinee to the largest houses of the season, and gave one of the best performances in their line ever presented in this city. Every member of the co. was good. Alice May, Blanche Chapman, Mabel Hass, L. W. Raymond. Joseph Armand and George W. Denham are worthy of special mention. J. Z. Little's World co. appeared 23d and 24th to only fair business. The troupe is not up to the standard, and did not give satisfaction.

Items: Manager John T. Ford, of Baltimore and Washington, is out with his opera co. taking a view of the country, and is delighted with Texas. He sends regards to THE MIRROR.—The Opera House directors gave a full-dress ball Thanksgiving night. It was attended by the elite of the city, and was a grand success. Mrs. Benton was one of the prime movers in the affair, and deserves credit for getting everything up in good shape.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Jacques Kruger's Skating Rink co., minus Murtha Porteous, appeared Nov. 12 and 13 to light business. The business manager of the co. and Miss Porteous are said to have left the co. at Denver. The piece is somewhat rocky as we view it, yet it has some very good points. Kruger is a host in himself. Hattie Grinnell, if never seen with the Adamless Eden gang, and Vernie Burroughs, ditto, might have made a good impression this time. Their singing was very good. Miss Burroughs does the warbling act very nicely indeed. Miss Grinnell dances well and looks pretty. The skating of some of the male members of the co. is superior to anything seen here in a long time. The local papers gave the co. rather a black eye; still, it is as good as nine out of ten of the variety entertainments on the road. We still believe Kruger would do much better to stick to his photographer in Dreams.

Items: We are to have The Mikado by three separate cos. in as many weeks—viz., Thompson Opera co., Grau Opera co. and Carleton Opera co.

Supplement: THE MIRROR and Supplement went like hot cakes, all being taken the first day. A copy of the picture is to be handsomely framed and placed in the main parlor of the Valley House, the Thespians' retreat of this city.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Myra Goodwin appeared Nov. 23 in Sis to a good house, and would have filled out her engagement, which included the 24th, but for the fact that she sprained her ankle while dancing, toward the close of the first act. Medical aid was immediately summoned, and she was but barely enabled to finish the remaining two acts of the play. She was forced to remain here under medical treatment for several days, and consequently cancelled several dates. A Rag Baby, under the management of Eugene Tompkins, played 25th and 26th and gave a Thanksgiving matinee to good houses. Camilla Urso, the violiniste, 27th, to only a fair house. Clara Morris, 3d and 4th. Academy of Music, 5th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Pat Rooney's co. Nov. 23, to good business. Clara Morris made her first appearance in this city 25th. Select audience; much pleased with The New Magdalen. Miss Morris' train caught fire from the footlights, but the flame was quickly extinguished. Baker and Farron, 10th; Tony Denier, 11th; W. E. Sheridan, 12th.

Academy of Music (Charles Shay, manager): J. Holmes Grover, in I. O. U. and Exile, last week, to good business. Lisa Weber as Blanche Marston, and George Lascelles as Joshua Blackburn, were very pleas-

ing to the audience, and divided the honors with Mr. Grover in I. O. U. Silbons, 7th, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Ella Miller, in X-mile Crossing, to good houses, matinee and evening, Nov. 26. Miss Miller is a very clever soubrette, and endeavors to please her audiences. Co. in general medium, with the exception of J. H. Bennet as Captain Van Dorn.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Ivy Leaf opened Nov. 26 for four nights. We were very pleasantly disappointed in The Ivy Leaf. It is a cleverly constructed little play with a well developed plot full of pathos, with snatches of bright Irish wit. The characters are in the hands of capable people, and the scenery, of which there is a carload, is very fine. The Ivy Leaf scored a success.

New Academy (Jacob Litt, manager): Kelly and Mason's Tigers opened 22d to a crowded house. The Tigers is better than the general run of this kind of play, and the co. too is stronger than usual. The two principals are very well known to the amusement-loving public, and in Lina Merville they have a soubrette who is much better than nine-tenths of the so-called stars at present touring the country. Young, graceful and pretty, a better dancer than she is a singer, she seems to take an interest in her business. She has a bright future before her In the Ranks 3d, for four nights; Hoyt's Tin Soldier, 10th, four days.

Items: Jo-Jo was such a drawing card last week that Manager Litt retained him another week and he has attracted the largest crowds of the season to the Dime Museum.—The Silbons' Variety co. at Slensby's week of 23d has been doing good business and giving a good show.—Week of 30th Santley's Female Minstrels.—Herman Nunnemacher, owner of the Grand, has been receiving letters from freaks from all parts of the country, asking for engagements in his Dime Museum.—Jacob Litt is going to put electric lights in the New Academy and Dime Museum.—Jacob Litt has the refusal of the Racine Opera House—if it is built. He has also established a booking agency and will book attractions for the following towns in Wisconsin; Lacrosse, Oshkosh, Racine, Madison, Janesville, Chippeway Falls, Wausau, Sheboygan, Appleton, Fond du Lac, Green Bay, Berlin and Waukesha.—The Milan Opera co. will appear at the New Academy, 15th, 16th and 17th.

CANADA.

OTTAWA.

Royal Theatre: Under the Gaslight was the bill last week. Crowded houses. J. H. Gilmour, Harold Hartsall, Lizzie Fletcher and Carrie Gilmour have long since established themselves as favorites, and the remainder of the co. give good satisfaction. The staging of the play is elaborate.

Dash: Gorman Brothers, champion clog-dancers, are in town. They intend organizing a minstrel comb. of their own after the holidays.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Holman Opera co. presented Three Too Many and Bohemian Girl Nov. 19, 20 and 21. Very poor co.; small houses. Dark Days was given an admirable production 23d by the Theatre Royal Haymarket co., and it was deservedly greeted with the largest house of the season. The play is well written, having a good plot, expressed in terse and vigorous language, and with the fine acting, unexceptionally perfect scenic and stage setting, cannot fail to draw wherever presented by this co. Judging from the applause continuously bestowed, the audience was exceedingly well pleased. The co. is the strongest seen here in a long time. The leading characters were impersonated by Messrs. Pitt, Speakman, Terry, and the gifted young actress, Emily Sheridan. The role of Basil North must have been written expressly for Mr. Pitt, as it fits him to perfection. The honors of the evening were carried off by Emily Sheridan.

HAMILTON.

Grand Opera House (T. Reche, manager): Rosina Vokes, supported by a very fair co., appeared in her triple bill Nov. 23 before an audience that packed the theatre from top to bottom. Her songs and dances were loudly applauded. Dark Days was given 26th by a co. direct from the Haymarket Theatre, London, and drew a full house. George C. Boniface in The Streets of New York did a good business matinee and evening of 28th. As a whole the business of the week was very flattering to the management.

Personal: While here Miss Vokes was the guest of P. D. Crerar, Esq., and was tendered a reception after the performance Monday evening.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Private Secretary, as presented by E. A. McDowell's Comedy co. was the attraction the first three nights of week of 23d. It was the third engagements of this excellent co. in this piece; still, business was good. Dark Days 26th, 27th and 28th to average good houses, but not as large as the merits of the play deserved. Reilly and Woods' Variety co. 3d, 4th, and 5th. Mr. and Mrs. W. J. Florence 7th, week.

Museum: Mattie Vickers in Jacquine appeared week of 23d to good business.

Items: Arrangements are being made for the holding of a grand musical festival next Summer, under the direction of F. H. Torrington, conductor of the Philharmonic Society.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: New Orleans, 7, week.
Aimee: Boston, 30, week; N. Y. City, Dec. 7, week; Pittsburg, 14, 15, 16; Cleveland, 17, 18, 19; Chicago, 21, week; St. Louis, 28, week.
Annie Pixley: Cleveland, 30, week; Pittsburg, 7, week; Brooklyn, 14, week.
Adelaide Moore: St. Louis, 14, week.
Ada Gray: Crawfordsville, Ind., 30; Frankfort, Dec. 1; Kokomo, 2; Logansport, 3; Danville, Ill., 4; Champaign, 5; Galesburg, 8; Monmouth, 9; Rock Island, 10; Moline, 11; Davenport, 12; Chicago, 21, week.
After Dark Co.: Buffalo, 30, week; Erie, Dec. 7, 8, 9; Oil City, Pa., 10; Sharon, 11; Newcastle, 12; Brooklyn, 14, week.
Arthur Rehan's Co.: Williamsport, Pa., 4; Harrisburg, 5; Washington, 7, week.
Alice Harrison: Chicago, 30, week; Kansas City, 7, 8, 9; St. Joseph, 10; Omaha, Neb. 11, 12; Denver, 14, week.
Alone in London Co.: Chicago, 30, week; Minneapolis, Dec. 7, 8; St. Paul, 10, 11, 12; Chicago, 14, two weeks; Milwaukee, 28, week.
A Wife's Honor Co.: Lyons, Ia., 10; Clinton, 11.
Bowser Comedy Co.: Chicago, 7, week.
Bella Moore: Spartanburg, S. C., 4; Greenville, 5; Charlotte, N. C., 7; Florence, S. C., 8; Wilmington, N. C., 9, 10; Newbern, 11, 12; Goldsboro, 14; Raleigh, 15.
Bartley Campbell's White Slave Co: Bloomington, Ill., 4; Springfield, 5; St. Louis, 7, week.
Bartley Campbell's Siberia Co.: Baltimore, 30, week; Washington, Dec. 7, week.
Bartley Campbell's Clio Co.: Buffalo, 30, week; Cincinnati, 7, two weeks.
Burr Oaks Co.: Grand Island, Ia., 4, 5; Fremont, 7; Sedalia, Mo., 25, 26.
Burr Oaks Co. (South): Wheeling, W. Va., 4, 5; Steubenville, O., 7; Massillon, 8; Akron, 9; Youngstown, 10; Warren, Pa., 11; Bradford. 12.
Baker and Farron: Louisville, 30, week; Dayton, Dec. 7; Chillicothe, 8; Zanesville, 9; Wheeling, W. Va., 10; Parkersburg, 11; Titusville, Pa., 12; Bradford, 14; Corry, 15; Salamanca, N. Y., 16; Rochester, 17, 18, 19; Hartford, 21; Geneva, 22; Lockport, 23; Buffalo, 24, 25, 26.
Barney McAuley: Caldwell, Kas., 4; Wellington, 5; Emporia, 10; St. Joe, 14.
Bunch of Keys Co.: New Brunswick, N. J., 3; Cohoes, 4, 5; Jersey City, 7, 8, 9; Poughkeepsie, N. Y., 10; Yonkers, 11; Trenton, N. J., 12; Utica, N. Y., 19; Rochester, 21, 22, 23; Syracuse, 24, 25, 26; Buffalo, 28, week.
Barrows' Professor Co.: Ypsilanti, Mich., 4; Port Huron, 5; East Saginaw, 7; Bay City, 8; Flint, 9; Charlotte, 10; Grand Rapids, 11, 12.
Buffalo Bill Comb.: Newark, 30, week.
Black Flag Co.: Chicago, 30, three weeks.
Basye Dramatic Co.: Decatur, Ill, 30, week; Aurora, 7, week; Joliet, 14, week; Bloomington, 21. week.
Claire Scott: Milford, Mass., 21, week.
Cora Van Tassel: Buffalo, 30, week; Springville, N. Y., Dec. 7, 8, 9; Salamanca, 10, 11, 12; Gowanda, 14, 15, 16.
C. W. Couldock: Ft. Scott, Kas., 4; Sedalia, 5; St. Louis, 7, week; Louisville, 14, week; Nashville, 21, 22, 23; Memphis, 24, 25, 26.
Cyril Searle: Washington, 30, week.
Clara Morris: Richmond, Va., 3, 4; Philadelphia, 7, week.
Crossen's Banker's Daughter Co.: St. Joseph, Mo., 5; Lincoln, Neb., 7; Plattsmouth 8; Council Bluffs, Ia., 9; Red Oak, 10; Des Moines, 11.
Carrie Swain: Harrisburg, Pa., 3; Uniontown, 4; Altoona, 5; Chicago, 7, week.
Compston Dramatic Co.: Letonia, O., 30, week.
C. H. Smith's Uncle Tom Co.: Newport, R. I., 3, 4, 5; Providence, 7, week.
Dalys' Vacation Co.: Crawfordsville, Ind., 3; Terre Haute, 4; Fort Wayne, 5; Chicago, 7, week; Milwaukee, 13 to 16, Rockford, Ill., 17; Englewood, 18; Pullman, 19; Chicago, 21, week.
D. E. Bandmann: Toledo, 30. week; Indianapolis, Dec. 7, week; Louisville, 14, week; Cincinnati, 21, week.
Denman Thompson: Clyde, N. Y., 4; Newark, 5; Rochester, 7, 8, 9; Syracuse, 10; Oneida, 11; Ilion, 12; Gloversville, 14; Glen's Fall, 15; Whitehall, 16; Rutland, Vt., 17; Burlington, 18; St. Albans, 19; Montpelier, 21; Woodstock, 22; Bellows Falls, 23; Brattleboro, 24; Springfield, Mass., 25.
Dominick Murray: Boston, 30, week; Philadelphia, 7, week.
Devil's Auction: Newcastle, Pa., 4; Bradford, 5; Norwich, 7; Syracuse, 8; Utica, 9; Gloversville, 10; Amsterdam, 11; Schehectady, 12; Philadelphia 21, two weeks.
Dan Sully's Corner Grocery: Boston, Dec. 7, week.
Downing's Tally-Ho Co.: Denver, 30, week
Dark Days Co.: Utica, N. Y., 4; New Haven, 7, 8; Hartford, 9; Providence, 10, 12; Philadelphia, 14, week; Brooklyn, 21, week; Boston, 28, two weeks.
Effie Ellsler: St. Louis, 30, week; Chicago, 7 week.
Estelle Clayton (Fayette): New Haven, 4, 5; Yonkers, N. Y., 7; Paterson, N J., 8, 9; Jersey City, 10, 11, 12; Washington, D. C., 14, week; Baltimore, 21, week; Philadelphia, 28, week.
Ethel Tucker Co.: Philadelphia, 30, week.
Edwin Arden's Co.: Albany, Dec. 7, week; Rochester, 14; Troy, 21, week; Philadelphia, 28, week.
Evans and Hoey: Jersey City, 1 to 5; New York, 7, week; St. Louis, 21, week; Chicago, 28, week.
Ezra Kendall: Chicago, 30, week; New Orleans, 7, week.
Egbert Comedy Co.: Goshen, Ind., Nov. 30, week.
Esmeralda Co.: North Adams, Mass., 7; Bridgeport, 8, 9; Waterbury, 10, 11, 12; New Haven, 14, week; Danbury, Ct., 21; Pottstown, Pa., 22; Hagerstown, 24.
Edwin Stuart Co.: Goshen, Ind., 30, week; Warren, 7, week; Frankfort, 14, week; Laporte, 21, week; Ottawa, Ill., 31.
Eastwood Comedy Co.: Cornwall, 4, 5; Ottawa, 7, week; Toronto, 14, week; Hamilton, 21, week.
Fanny Davenport: N. Y. City, 30, week; Brooklyn, E. D., 7, week.
Fantasma Co: Brooklyn, E. D, 30, week; Albany, 7; Providence, 21, week; New Haven, 28, week.
Fred. Bryton: Brooklyn, 30, week; Philadelphia, 14, week.
Florences (Mr. and Mrs.): Chatham, Ont., 4; London, 5; Toronto, 7, week; Buffalo, 14, week; Chicago, 21, two weeks.
Frank Mayo: Manchester, Mass., 4; Lynn, 5; Williamsburg, 7, week; Fall River, Mass., 14; Providence, 15 to 19; Boston, 21, week; Brooklyn, 28, week.
Fred. Warde: Columbia, N. C., 4; Augusta, Ga., 5; Athens, 7; Macon, 9, 10; Atlanta, 11, 12.
Fred. Williams' Co.: Hartford, Ct., 30, two weeks.
Floy Crowell: Holyoke, Mass., 30, week; Haverhill, 16, week.
Frank Frayne: N. Y. City, 30, week.
Forresters: Danbury, Ct., 7, 8, 9; Norwalk, 10, 11, 12; New Britain, 14, 15, 16; Ansonia, 17, 18, 19.
Galley Slave Co.: Baltimore, Dec. 7, week; Cumberland, Md., 14; Wheeling, W. Va., 15; Steubenville, O., 16; Alliance, 17; Canton, 18; Mansfield, 19; Cleveland, 21, week.
George C. Miln: Chattanooga, Tenn., 3; Knoxville, 4, 5.
Gardiner's Dramatic Comb.: Louisville, 30, week; Cincinnati, Dec. 7, week; Pittsburg, 14, week; Baltimore, 21, week; Harlem, 28, week.
Grace Hawthorne: Oakland, Cal., 3 to 6; Stockton, 7, 8; Salina City, 9; Santa Cruz, 10; San Jose, 11, 12; Sacramento, 14, week; San Francisco, 21, three weeks.
Gus Williams: Brooklyn, 30, week; Philadelphia, Dec. 7, week; Pittsburg, 14, week; Baltimore, 21, week.
Gardiner's Zozo Co.: Shreveport, La., 4, 5; Vicksburg, Miss., 7 to 10; Jackson, 11, 12, 13; Memphis, 14, week; Cairo, Ill., 21, 22, 23; Henderson, Ky., 24; Evansville, Ind., 25, 26; Louisville, 30, week; Cincinnati, Dec. 7, week; Pittsburg, 14, week; Baltimore, 21, week; New York City, 28, week.
Globe Dramatic Co.. Medina, N. Y., 30, week.
Graham-Earle Co.: Bloomington, Ill., 30, week; Ottawa, Dec. 7, week; Valparaiso, Ind., 14, week.
Henry Chanfrau: Harlem, N. Y., 7, week; New York, 14, week; Baltimore, 21, week.
Hoop of Gold Co.: Cleveland, 30, week; Akron, 7; Canton, 8; Warren, 9; Erie, Pa., 10, 11, 12; Buffalo, 14, week; Philadelphia, 21, week.
Her Atonement Co.: Haverhill, Mass., 3; Manchester, 5.
Helene Adell: Paterson, N. J., 30, week.
Helene Dauvray: N. Y. City—indefinite.
Helen Desmond: Ashtabula, O., 14, week
Hazel Kirke Co.: Rochester, 30, week; Troy, Dec. 7, week; Montreal, 14, week; Pittsburg, 21, week; Cleveland, 28, week.
Holmes Grover: Beaver Falls, Pa., 4, 5; Newcastle, 7, 8; Wooster, O., 9, 10; Newark, 11, 12.
Huntley-Gilbert Co.: Orlando, Fla., 2, 3; Tampa, 4, 5; Key West, 7, week.
In the Ranks Co.: Milwaukee, 3, 4, 5; Chicago, 7, week.
Ivy Leaf Co.: Chicago, 30, week; Springfield, Ill., 7, 8; Cairo, 9; Nashville, Tenn., 10, 11, 12; Indianapolis, 14, 15, 16.
Ida Mulle: Canandaigua, N. Y., 8.
James O'Neill's Monte Cristo Co.: Evansville, Ind., 4.
Joseph Jefferson: Philadelphia, 30, week; Washington, 7, week.
Janauschek: Kansas City, 14, 15, 16.
Joseph Murphy: Cleveland, 30, week; Chattanooga, Tenn., 8.
John T. Raymond: Providence, 30, week; Boston, Dec. 7, two weeks; Philadelphia, 21, two weeks.
J. K. Emmet: Paterson, N. J., 4; Plainfield, 5; Newark, 7, 8, 9; New Brunswick, 10; Trenton, 11; Wilmington, Del., 12; Richmond, Va., 15, 16, 17.
John A. Stevens: Atlanta, Ga., 3, 4, 5; Memphis, Tenn., 7, 8, 9; Nashville, 10, 11, 12; St. Louis, 14, week; Kansas City, Mo., 21, 22, 23. St. Joseph, 24, 25, 26; Chicago, 28, week.
J. S. Murphy: Olean, N. Y., 3; Bradford, Pa., 4; Hornellsville, N. Y., 5; Elmira, 6; Corning, 8; Ithaca, 9; Cortland, 10; Norwich, 11; Cohoes, 12.
J. B. Polk: Brenham, Tex., 4; Houston, 5; Galveston, 6, 7.
J. Z. Little's World Co.: Monroe, La., 3; Vicksburg, Miss., 4; Jackson, 5; Meridian, 7; Mobile, Ala., 8, 9; Selma, 10; Birmingham, 11; Montgomery, 12; Columbus, Ga., 14; Eufaula, Ala., 15; Americus, Ga., 16; Macon, 17; Atlanta, 18, 19; Athens, 21; Augusta, 22; Savannah, 23, 24; Charleston, S. C., 25, 26.
Jennie Calef: Jamestown, N. Y., 11; Marion, O., 17, 18, 19.
Janish: Williamsburg, 30, week.
Katherine Rogers: Cincinnati. 30, week; Pittsburg, 7, week.
Kate Castleton: St. Louis, 7, week; Chicago, 14, week.
Kittie Rhoades: Middleport, O., 3, 4, 5; Clarksburg, W. Va., 7, 8; Weston, 9 to 12.
Katie Putnam: San Antonio, Tex., 4, 5.
Kidder's Niagara Co: Chicago, 30, week; Cleveland, Dec. 7, week; Toronto, Ont., 14, 15, 16; London, 17; Hamilton, 18, 19; Buffalo, 21, week.
Kindergarden Co.: Toledo, 30, week; Chicago, Dec. 7, week; Buffalo, 21, week.
Kate Claxton: N. Y City, 30, week; Stamford, Conn., 7; Meriden, 8; Norwalk, 9; Paterson, N. J., 10; Newburg, N. Y., 11; Kingston, 12; Philadelphia, 14, week.
Kiralfys' Around the World: Colorado Springs, Col., 3; Peublo, 4, 5; Leadville, 7 to 10.
Kelly and Mason: Chicago, 30, week; Detroit, 7, 8, 9; Jackson, 10; Toledo, 11, 12; Brooklyn, 14, week; Boston, 21, week.
Louise Balfe Co: Des Moines, Ia., 2; Ottumwa, 3; Burlington, 4; Quincy, Ill., 5; St. Joseph, Mo., 7; Atchison, Kas., 8; Leavenworth, 9; Topeka, 10; Kansas City, Mo., 11, 12.
Lizzie Evans: N. Y. City, 30, two weeks; Chicago, 14, week; Lima, O., 21; Kenton, 22; Marion, 23; Wheeling, W. Va., 25, 26; Baltimore, 28, week.
Louise Rial: Beaver Falls, Pa., 11, 12.
Lillie Hinton: Reading, Pa., 30, week; York, Dec. 7, week; Johnstown, 14, week; Latrobe, 21, 22, 23; Greensburg, 24, 25, 26; McKeesport, 28, week.
Lotta: Albany, 4, 5; N. Y. City, 7, two weeks.
Louise Sylvester: Ft. Worth, Tex., 7, 8; Dallas, 9 10.
Louise Arnot: Washington, 30, week.
Lilian Olcott: Indianapolis, 10, 11, 12.
Laura Dainty: Bay City, Mich., 4; E. Saginaw, 5; Tiffin, O., 7; Fostoria, 8; Norwalk, 10; Elyria, 11; Canton, 12; Alliance, 15; Ithaca, N.Y., 18; Cortland, 19; Syracuse, 21; Rome, 23; Westfield, Mass., 24; Holyoke, 25; Worcester, 28; Fitchburg, 29; Lawrence, 30; Lowell, 31.
Lottie Church: Toledo, Dec. 7, week; Kent, 14; Erie, Pa., 15, 16, 17. 18; Syracuse, 21, week; Utica, 28, week.
Lawrence Barrett: Pittsburg, 30, week; Buffalo, Dec. 7, week; Harrisburg, Pa., 10; Philadelphia, 21, two weeks.
Louise Forster: Tioga, Pa., 30, week; Wellsboro, Dec. 7, week.
Lester-Williams-Yeamans Co.: New Orleans, 30, week; Shreveport, Dec. 7, 8; Marshall, Tex., 9; Palestine, 10: Houston, 11, 12; Galveston, 13, 14; Brenham, 15; Austin, 16, 17; Waco, 18; Sherman, 19; Gainesville, 21; Fort Worth, 22, 23; Dallas, 24, 25; Little Rock, 26.
Louise Pomeroy: New Haven, 30, week; Brooklyn, Dec. 7, two weeks; Williamsburg, 21, week; N. Y. City, 28, three weeks.
Lizzie May Ulmer: Knoxville, Ia., 3; Des Moines, 4.
Little Duchess Co.: Sioux City, Ia., 30, week.
Margaret Mather: N. Y. City, Oct. 13—indefinite season.
Mary Anderson: Boston, 23, two weeks.
Modjeska: Cincinnati. 30, week; Indianapolis, Dec. 7, 8, 9; Detroit, 10, 11, 12; Baltimore, 14, week.
Milton Nobles: Crookston, Dak., 4; Winnipeg, Man., 7, week; Brainerd, Minn., 14; Duluth, 15, 16; Stillwater, 17.
Maurice Pike's Co.: Valatie, N. Y., 30, week; Chatham, 7, week.
Minnie Maddern: Washington, 30, week; Providence, 7, 8, 9; Newark, N. J., 10, 11, 11; Connellsville, Pa., 14; Uniontown, 15; McKeesport, 16; Pittsburg, 17, 18, 19.
Myra Goodwin: Baltimore, 7, week.
M. B. Curtis: Newark, 3, 4, 5; N. Y. City, 7, week.
Michael Strogoff Co.: Philadelphia, 16, three weeks; Lancaster, Pa., Dec. 7; Reading, 8, 9; Harrisburg, 10, 11; Easton, 12; N. Y. City, 14, two weeks.
May Blossom Co.: Trenton, N. J., 4; Philadelphia, 7, week; Cincinnati, 14, week.
Maggie Mitchell: Brooklyn, 30, week; Baltimore, 7, week.
Moral Crime Co.: Philadelphia, 30, week.
Mattie Vickers, London, Ont., 30, week; Port Huron, Dec 7; Fremont, O., 11.
Milton Aborn's Tourists: Erie, Pa., 3, 4; Cleveland, 7, week; Chicago, 14 week.
Murray and Murphy: Clinton, Mass., 4; Worcester, 5; Southbridge, 7; Webster, 8; Danielsonville, Ct., 9; Norwich, 10; New London, 11; Mystic, 12; Newport, 14; Fall River, 15; New Bedford, Mass., 16; Canton, 17; Stoughton, 18; Plymouth, 19; Brockton, 21; Taunton, 22; North Attleboro, 23; Pawtucket, 28; Putnam, 29.
Mr. and Mrs. George S. Knight: Montreal, Can., 30, week; Flint, Mich., 12; Rockford, Ill., 19.
Monte Cristo Co. (Zimmermann's): Burlington, Vt., 4.
Myrtle Ferns Co.: Marion, O., 7, 8; Upper Sandusky, 9, 10; Delaware, 11, 12.
Maxwell's Uncle Tom Co.: Larue, O., 4; Lima, 5.
Miner's Silver King Co. (Mack and Bangs): Philadelphia, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, two weeks.
Muggs' Landing: Columbus, O., 30, week; Crawfordsville, Ind., 8; Cold Water, Mich., 12.
McElreth's Dramatic Co.: Louisville, 23 two weeks.
Newell and Fielding's Comedy Ideals: Pekin, Ill., 30, week; Joliet, 7, week.
Nobody's Claim Co.: St. Louis, 30, week; Fort Wayne, 7, week; Detroit, 14, week.
Owen Fawcett: Chicago, 30, week.
Oliver Byron: Pittsburg, 30, week; Cincinnati, Dec. 7, week; Columbus, 14, week; Chicago, 21, two weeks.
Private Secretary and Professor Co. (W.H. Gillette): Hot Springs, Ark., 3; 4; Texarkana, 5; Dallas, Tex., 7, 8; Galveston, 9, 10; Houston, 11, 12; New Orleans, 14, week; Mobile, Ala., 21; Montgomery, 22; Selma, 23; Birmingham, 24; Rome, Ga., 25; Atlanta, 26; Macon, 28; Jacksonville, Fla., 29, 30; Savannah, Ga., 31.
Pavements of Paris Co.: Troy, N. Y., 30 week; Montreal, Can., Dec. 7, week.
Prisoner for Life Co.: Omaha, Neb., 4, 5; Des Moines, Ia., 7, 8; Denver, 9; Peoria, 10, 11; Springfield, 12; St. Louis, 14, week: Louisville, 21, week; Indianapolis, 28, 29, 30.
Pauline Markham: El Paso, Tex., 4, 5.
Peck's Bad Boy Co. No. 2: Springfield, Mass., 4, 5.
Patti-Rosa: Rome, Ga., 4; New Orleans, 7, week; Pensacola, Fla., 14; Mobile, Ala., 16, 17; Chattanooga, 18.
People's Theatre Co.: Omaha, Neb., 30, week; Des Moines, Ia., Dec. 7, week.
Rosina Vokes: Philadelphia, 30, week; Chicago, Dec. 7, two weeks; New York, 21, four weeks.
Roland Reed: Scranton, Pa, 4; Trenton, N. J., 5; Norfolk, Va., 7, 8; Richmond, 9, 10; Lynchburg, 11; Columbia, S. C., 12; Charleston, 14, 15; Savannah, Ga., 16, 17; Macon, 18; Augusta, 19; Atlanta, 21, 22; Montgomery, Ala., 23; Mobile, 25, 26; New Orleans, 28, week.
Rose Coghlan: Harlem, 30, week; Troy, 7, 8, 9; Philadelphia, 14, week.
Rose Wood Comb.: Portland, Ore., 23, two weeks.
Rhea: Grand Rapids, Mich., 3, 4, 5; Flint, 8; Decatur, 18.
Robson and Crane: Philadelphia, 23, two weeks; Brooklyn, 7, week.
Randolph's Novelty-Burlesque Co.: Chicago, 30, week; St. Louis, Dec. 7, week; Chicago, 14, week.
Romany Rye Co.: Indianapolis, 30, week; Louisville, Dec. 7, week; Lexington, 14, 15; Frankfort, 16, 17; Madison, 18, 19.
Rag Baby Co. (Western): St. Louis, 30, week; Louisville, 7, week; Chicago, 14, three weeks.
Rag Baby Co. (Eastern): Savannah, 7, 8.
Redmund-Barry Co.: Binghampton, N. Y., 3; Pittston, Pa., 4; Danville, 5; Shamokin, 7; Shenandoah, 8, Harrisburg, 9, 10; Lancaster, 11, 12.
Rentfrow's Pathfinders: Sandusky, O., 4; Tiffin, 5; Fostoria, 7; Fremont, 8, 9; Detroit, Mich., 10, 11, 12.
Ransom Dramatic Co: Sioux Falls, Dak., 30, week; Mitchell, Dec. 7, week; Huron, 14, week.
Sol Smith Russell: Cincinnati, 30, week; Chicago, 7, week.
Shadows of a Great City: Baltimore, 30, week; Columbus, O., Dec. 8, 9; Cincinnati, 21, week.
Salsbury's Troubadours: Denver, Dec. 7, week; Hastings, Neb., 14; Lincoln, 15; St. Joseph, 18.
Salvini: Boston, 30, two weeks; Philadelphia, Dec. 14.
Stranglers of Paris: Syracuse, N. Y., 30, week; Utica, Dec. 7, week.
Skating Rink Co. (Nat Goodwin): N. Y. City, 23, two weeks.
Sherwood Comedy Co: Tuscumbia, Ala., 4; Florence, 5; Corinth, Miss., 7; Booneville, 8; Topeka, 9; Okolona, 10.
Sawtelle Comedy Co.: Milton, Pa., 30, week.
Sallie Price: Van Wert, O., 4; Decatur, Ill., 5; Bluffton, Ind., 6; Auburn, 7; Kendallville, 9; Saginaw, 10; Elkhart, 11.
Skating Rink Co. (Jacques Kruger): San Francisco, 23, three weeks.
Skipped by the Light of the Moon: Detroit, 3, 4, 5; Chicago, 7, week; St. Louis, 14, week.
Skipped by the Light of the Moon: (Fowler and Warmington's Co.): Staunton, Va., 4
Storm-Beaten Co.: Buffalo, N. Y., 30, week.
Stafford-Foster Co.: Baltimore, Md., 7, week.
Streets of New York Co.: St. Thomas, 4; Chatham, 5, 6; Detroit, 7, 8, 9; Findlay, O., 10; Kenton, 11.
Smith's Uncle Tom Co.: Providence, 7, week.
Standard Dramatic Co.: Bath, N. Y., 30, week.
Silver Spur Co.: Oskaloosa, Ia., 7, 8; Albia, 9, 10; Mt. Pleasant, 11, 12; Fairfield, 14, 15; Ottumwa, 16, 17; Des Moines, 18, 19; Creston, 25, 26.
Tin Soldier Co.: St. Paul, 3, 4, 5; Topeka, 7, 8; Rockford, Ill., 9; Milwaukee, 10, 11, 12; Kansas City, 14, week.
Two Johns Co.: Louisville, 30, week; Madison, Ind., Dec. 7.
Thomas W. Keene: St. Paul, Mich., 30, week; Milwaukee, Dec. 7, week.
Tavernier Co.: Lansing, Mich., 30, week; Jackson, 14, two weeks; Battle Creek, 28, two weeks.
Ullie Akerstrom: Bidd-ford, Me., 30, two weeks.
World Co.: N. Y. City, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, week; Boston, 21, week; Philadelphia, 28, week
W. J. Scanlan: Davenport, Ia., 4; Ottawa, 5; Chicago, 7, week; Cincinnati. 14, week; Toronto, 21, week; Detroit, 28, week.
Wallick's Bandit King Co.: Montgomery, Ala., 4, 5; Birmingham, 7, 8; Atlanta, Ga., 9, 10; Augusta, 11, 12; Savannah, 14, 15; Charleston, S. C., 16, 17; Columbia, 18, 19.
W. J. Ferguson: Troy, 4, 5.
W. E. Sheridan: Batavia, N. Y., 2; Dunkirk, 4; Ashtabula, O., 5; Akron, 7; Newark, 8; Lancaster, 9; Marietta, 10; Wheeling, W. Va., 11, 12.
We, Us & Co.: Paterson, N. J., 5; Brooklyn, 7, week; Jersey City, 14, 15, 16; Newark, 17, 18, 19: Philadelphia, 21, two weeks.
We, Us & Co. No. 2: Portsmouth, O., 4; Lancaster, 5; Newark, 7; Mansfield, 8; Massillon, 9; Canton, 10; Meadville, O., 12.
Wiley-Golden Co.: Boston, 30, week.
Wages of Sin Co.: Philadelphia, 30, week; Baltimore, 7, week.
Whose Can It Be? (Carroll's): Oswego, N. Y., 18.
Wilbur Dramatic Co.: Marshalltown, Ia., 30, week; Council Bluffs, 7, week: St. Joseph, Mo., 14, week.
Young Mrs. Winthrop Co.: New Orleans, 30, week; Houston, Tex., 7, 8; Galveston, 9, 10; Austin, 11, 12; Palestine, 14; Marshall, 15; Texarkana, 16; Hot Springs, Ark., 17.

OPERA AND CONCERT COMPANIES.

Adah Richmond Burlesque Co.: Philadelphia, 30, week; N. Y. City, Dec. 7, two weeks; Brooklyn, 21, week.
Academy Opera Co.: Norfolk. Va., 2, 3; Petersburg, 4; Richmond, 5; Charleston, S. C., 7, 8, 9; Savannah, 10, 11, 12.
Blanche Corelli: N. Adams, Mass., 30, week; Manchester, Dec. 7, week; Lowell, 14. week.
Bijou Opera Co.: Jacksonville, Fla., 3, 4, 5.
Bennett and Moulton's Co. A: Ithaca, N. Y., 30, week.
Bennett-Moulton Opera Co. B: Reading; Pa., 30, week.
Boston Ideals: Minneapolis, 30, week.
Clara Louise Kellogg: Huntsville, Ala., 4; Columbia, Tenn., 5; Atlanta, Ga., 7.
Carleton Opera Co: Sacramento, Cal., Dec. 3, 4; Salt Lake, 7 to 10; Cheyenne, W. T., 12; Denver, 14, week; Omaha, Neb., 21, 22; Des Moines, Ia, 23.
Camilla Urso: Fredericksburg, Va., 3; Charlottesville, 4; Stanton, 7; Lexington, 8; Lynchburg, 9; Danville, 10.
Corinne Merrimakers: Norwalk. Ct., 30 to Dec. 3; Norwich, 4, 5; New Haven 7, week; Bridgeport, 14, week; Pottsville, Pa, 21, week.
Duff's Mikado Co.: Chicago, 23, two weeks
Emma Abbott Opera Co: Lawrence, Kas., 4; Topeka, 5; Kansas City, 7, week; Sedalia, 14.
Emma Nevada Concerts: Virginia City, Nev., 3; Austin, 5; Salt Lake City, 7; Cheyenne, W. T., 9; Denver, Col., 10; Des Moines, Ia., 12; Milwaukee, Wis., 14; Chicago, 15, 17, 19.
Ford's Mikado Co.: Little Rock, Ark., 1, 2, 3.
Grau's English Opera Co.: Cheyenne, W. T., 30, week; Butte City, Mont., Dec. 7, two weeks; Helena, 21, week.
Harris Opera Co.: York, Pa., 30, week; Pottsville, Dec. 7, week; Shenandoah, 14, week.
Judic: San Francisco, Dec. 3, three weeks.
Milan Opera Co.: Nashville, 4, 5; Detroit, 7, 8, 9; Milwaukee, 15, 16, 17; Denver, 28, week.
McCaull's Opera Co.: Louisville, 30, week; N. Y. City, Dec. 7, four weeks.
McCaull's Mikado Co.: Philadelphia, 5—indefinite season.
McGibeny Family: Larned, Kas., 4; Nickerson, 5; Hutchinson, 7; Florence, 8; Council Grove, 9; Junction City, 10.
Noss Family Concerts: New Brighton, Pa., 7; Salem, O., 8; Niles, 9; Youngstown, 10; Hudson, 12; Canton, 16, 17; Massillon, 18.
Pyke's Mikado Co. Franklin, Pa., 4; Butler, 5; Mercer, 6, 7; Newcastle, 8.
Peakes' Mikado Co.: Kansas City, 3, 4, 5.
Sans Souci Opera Co.: New Orleans, 14, two weeks.
Stetson's Mikado Co.: Newport, R. I., 8; Haverhill, Mass., 10.
Thalia Opera Co: Columbus, O., Dec. 4, 5; Pittsburg, 7, week.
Smith's Swiss Bell-Ringers: La Porte, Ia., 5; Vinton, 7, 8; Burlington, 9 to 12; Marengo, 14, 15; Grinnell, 16, 17; Newton, 18, 19.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Washington, 30, week.
California: Butler, Pa., 5; Newcastle, 6; Beaver Falls, 7; Rochester, 8; Steubenville, O., 9; Latrobe, Pa., 10; Altoona, 11.
Hi Henry's: Sing Sing, N. Y., 4; Tarrytown, 5; Greenwich, Ct., 7; Stamford, 8; Norwalk, 9; South Norwalk, 10.
Haverly's: Dubuque, Ia., 4; Lacrosse, 5; St. Paul, 7, 8, 9.
Kersands': Jackson, Miss., 4.
Lester and Allen's: Baltimore, Nov. 30, week; Williamsport, Pa., 7; Bradford, 8.
McNish, Johnson and Slavin's: Haverhill, Mass., 5.
McIntyre and Heath's: Louisiana, Mo., 5; St. Louis, 7, week; Denver, 21, week.
T. P. W.: Fort Wayne, Ind., 3; Cincinnati, 7, week.

VARIETY COMPANIES.

Argonauts: Toronto, 30, week.
All-Star Specialty Co.: Denver, 30, week.
Australian Novelty Co.: Brooklyn, 30, week; N. Y. City, 7, week; Philadelphia, 14, week.
Beadle and Prindle Pleasure Party: Red Oak, Ia., 4; Valencia, 5; Creston, 7.
Collars and Cuffs Co.: Nashville, Tenn., 30, week; Buffalo, Dec. 7, week; Syracuse, 21, week.
Castine's Co.: Fort Wayne, Ind., Dec. 3, 4, 5.
Dick Gorman: Pittsburg, 30 week.
Davene's Attractions: N. Y. City, 30, week; Pittsburg, 7, week.
Gibson-Ryan Co.: Montreal, 30, week.
Gray-Stephens Co.: Cleveland, 30, week; Columbus, 7, week; Toledo, 14, week; Cincinnati, 21, week.
Hallen and Hart: Chicago, 30, week.
Howard Athenæum Co.: Baltimore, 30, week; Cincinnati, Dec. 7, week; Louisville, 14, week; St. Louis, 28, week.
Jones-Montague Co.: Port Jervis, N. Y., 4.
Kernells' Co.: Baltimore, 30, week; Louisville, 7, week.
Leonzo Brothers: Stratford, Ont., 3, 4, 5; London, 7, week; St. Thomas, 14, 15, 16; Chatham, 17, 18, 19.
Lilly Clay's Gaiety Co.: Eau Claire, Wis., 4; Stillwater, Minn., 5; St. Paul, 7, week; Minneapolis, 14, week; St. Louis, 21, week.
Moore-Vivian Co.: Wheeling, W. Va., 30, week; Akron, O., Dec. 7, week; Washington, 14, week; Richmond, 21.
Pat Rooney's Co.: Cincinnati, 30, week; Xenia, O., 7; Urbana, 8; Delaware, 9; Galion, 10; Mansfield, 11; Sandusky, 12.
Reilly and Wood's Co.: Toronto, 3, 4, 5; Philadelphia, 7, week; Baltimore, 14, week; N. Y. City, 21, week; Buffalo, 28, week.
Rentz-Santley Co.: Milwaukee, 30, week.
Suydam's Co.: Brockport, N. Y., 4, 5.
Silbon Co.: Indianapolis, 30, week; Wheeling, W. Va., 7, week.
Vim's Vivacities: Lebanon, Ind., 30, week.

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Morris' Canine Paradox: Lafayette, Ind., 1 to 5; Crawfordsville, 7, 8; Terre Haute, 9 to 12.
Miaco's Humpty Dumpty: New Bedford, Mass., 3, 4, 5.
Professor George Bartholomew's Equine Paradox: Council Bluffs 30, week.
Tony Denier: Detroit, Dec. 3, 4, 5; Wheeling, W. Va., 11.
Professor Reynolds (Mesmerist): Richtown, 30, week.

CIRCUSES.

Austin's: London, Ont., 4, 5; Woodstock, 7, 8; St. Thomas, 9, 10.
Bristol's Equescurriculum: New Haven, 30, week; Norwalk, Ct., Dec. 8, 9; Danbury, 10, 11, 12; Poughkeepsie, N. Y., 14, 15, 16; Cohoes, 17, 18, 19.
Cole's: Greenville, Ala., 4; Birmingham, 5.

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TELEGRAPHIC NEWS.

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[SPECIAL TO THE MIRROR.]

WASHINGTON, Dec 2.—I am happy to change the tune and say that all the attractions in the city opened to good houses on Monday night.

At Albaugh's the Barlow-Wilson Minstrels had the largest audience that has been in the house in some time. Minnie Maddern and Richard Mansfield drew to the National the best audience that has been seen in the theatre since the Florences were here, and, excepting the engagement of the latter, the best that has been in the new theatre since opening week.

At Herzog's, The Mikado, by the National Ideal Opera company, was patronized to the capacity of the house, and at Ford's, Myra Goodwin, with Sis, had every seat filled.

Mlle. Nadia made a hit as Stella in In Spite of All and was much applauded.

The Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Dec. 1.—A Moral Crime was presented last night at the Temple Theatre to a good house. It was evidently a surprise to the audience, who were not expecting so strong an attraction. They were spellbound, and the tension was apparent in the eager bending forward to see and hear and lose nothing. The applause hung fire, but, when it came, was hearty and long-continued. It is seldom an audience is so controlled.

At the Walnut Street Theatre The Wages of Sin packed the house, and gives promise of doing even a better business than it did last season. It was most favorably received.

An Absconding Manager.

[SPECIAL TO THE MIRROR]

LOUISVILLE, Dec. 1.—The current attractions are McCaull's Black Hussar at Macauley's, Baker and Farron at the Masonic, The Two Johns at the Grand, and Elliott Barnes in Only a Woman's Heart at the Museum. Good openings all around. Macauley's and the Museum very large.

James Revell, who made many friends as manager, and to whom the phenomenal success of the Museum is largely due, is missing. An investigation disclosed that he is short about $8,000. Fast living is said to be the cause of his downfall. P. Harris will lose the entire amount. Claude Williams is here to assume managerial control.

Hilda Thomas Ill.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Dec. 2.—Lawrence Barrett made his first appearance in this city in two years at Library Hall on Monday evening, in his strongest impersonation, Richelieu. It was an admirable performance throughout, and well merited the numerous calls. A large audience was present, composed of our representative people. The company is evenly balanced and renders efficient support, though the loss of Mr. and Mrs. James is very noticeable.

Oliver Byron opened at the Opera House in his new sensational piece, The Inside Track, to a very good house.

The Howard Athenæum company at the Academy had a large house, as also had Dick Gorman's company at Harris' Museum.

Hilda Thomas is sick and did not appear with the Howard Athenæum company on Monday evening. Mr. and Mrs. Henry Chanfrau are in town.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

TRENTON, N. J., Dec. 2.—Mestayer and Vaughn's We, Us & Co. drew one of the largest audiences of the season Monday night.

TOLEDO, O., Dec. 2.—Harrison and Gourlay have good house to-night to see Out of the Frying-Pan Into the Fire. At the People's Sandman is drawing good houses.

FALL RIVER, Mass., Dec. 1.—Her Atonement made the first one-night stand of the season Monday night. Large audience in the face of a heavy rain. Company better than last season.

SAN FRANCISCO, Dec. 1.—Grace Hawthorne, in the New Camille, crowded the Baldwin last night, and scored an emphatic success. Recalled on scenes and at every curtain.

OIL CITY, Dec. 1.—The California Minstrels drew a good house last night. The Bijou Quartette, from Haverly's, Chicago, joined the troupe here.

WORCESTER, Mass., Dec. 1.—Roland Reed, in Humbug, opened to good business last night. Notwithstanding the vigorous opposition of numerous ministers of this city, the Sunday night concert, under management of Mr. Wilkinson, was a great success. Others will follow; the people like them.

PORTLAND, Me., Dec. 1.—Over 1,700 people saw McNish, Johnson and Slavin's Minstrels. Fine show.

DETROIT, Dec. 1.—Notwithstanding rainy weather, Reilly and Woods' Specialty company drew largely at Whitney's. A large audience also greeted Barrows' Professor company at White's.

SPRINGFIELD, Mass., Dec. 2.—Estelle Clayton, in Fayette, Monday night, had a good house, and was quite well received. The new members of the company acquitted themselves with great credit. Arthur Elliott shared honors with Miss Clayton.

ST. LOUIS, Dec. 1.—Woman Against Woman opened to big house. Effie Ellsler and Frank Weston were warmly received. A Rag Baby, with Frank Daniels as Old Sport, had an immense Sunday night. People were turned away. Flora Walsh as Miss Day did splendidly. Lillian Russell in Polly opened up brilliantly Sunday night. Miss Russell met with an ovation. Her singing was very captivating. Nobody's Claim played to packed house Sunday matinee and night. Old prices of admission again.

PROVIDENCE, Dec. 2.—John T. Raymond, in For Congress, opened for the week at the [illegible] before a fair house.

[illegible], Dec. 2.—The storm affected all the [illegible] Monday night, though Mary Anderson, in Romeo and Juliet, had a large audience at the Globe. Salvini opened in The Gladiator at the Boston Alcee in Mam'zelle at [illegible], and The Magistrate went on for a [illegible] season at the Boston Museum. [illegible] complimentary to Ad. Neuendorff was fairly attended, and the [illegible] last performance. Dominick Murray, at the Howard, and Lillian Lewis in The Creole at the Windsor.

ROCHESTER, Dec. 2.—Lotta's reception at the Grand on Monday night was highly complimentary to the bewitching little lady. Her acting was all that could be desired. Her characterization of the Japanese princess in Mlle. Nitouche is a great bit of work and must be seen more than once to be fully appreciated. At the Academy, Hazel Kirke, with Lottie Blair as Hazel, and Fenwick Armstrong as Dunstan, is doing a fine business.

Professional Doings.

—Helen Desmond opens her season at Ashtabula, O., on Dec. 14.

—Will J. Duffy, in advance of Lizzie Evans, left for the West to-day (Thursday).

—E. M. McDowell is arranging to take a company to the West Indies at an early date.

—Charles Seymour, press agent for Jacobs and Proctor's circuit, is in the city on a flying visit.

—Charles L. Crolius, a clever young comedian, has joined Dominick Murray's Sing Sing company.

—The Franklin House, at Harrisburg, Pa., is only half a block from the Opera House. Special rates are allowed the profession.

—The Moral Crime company did not play last week. This week the company is appearing at the New Temple Theatre, Philadelphia.

—Frank Starke, once well known as an advance agent, died last week in Detroit. His remains were taken to Cincinnati for interment.

—Manager Harris' wife presented each of the employes of his Cincinnati, Louisville and Baltimore museums with a Thanksgiving turkey.

—Joseph Arthur has returned to the city from Denver, Col. He still retains a one-third interest in Jacques Kruger's Skating Rink company.

—The models for the English melodrama of Human Nature, which is to follow Hoodman Blind at Wallack's, were received at the theatre on Monday.

—Joseph Arthur is in possession of a three-act comedy entitled Papa and Mamma, which will doubtless shortly be produced either in Boston or this city.

—The production of Charles Gayler's play for Aimee, Miss Molly, has been postponed from the Boston engagement until the actress' appearance in Pittsburg, Dec. 14.

—The best members of the Bedouin and Madrid troupes of Arabs, both of which have just finished engagements with circuses, have consolidated under the management of Abdul Ben Said.

—John Templeton has a Mikado company on the road. It includes many members of Rosenfeld's original Mikado company, and is a rather strong organization. W. H. Seymour is the Ko-ko, Lucille Meredith the Yum-Yum and Ella Baker the Katisha.

—Harry Miner has had for a long time in contemplation the purchase of a stock farm on the Kankakee River, sixty miles south of Chicago, where the Macsawba Club have their reserve. If the business of The Silver King this season warrants it, J. H. Mack will take a pecuniary interest in it.

—The critics of the New York press were invited by Harry Miner to attend the performance of Maude Granger and her company in An American Marriage at the People's Theatre yesterday afternoon. Later in the season Miss Granger appears at this house, most probably in both Article 47 and Celia Logan's play.

—Allie Veazin, a pretty girl in the chorus of the Corinne Merriemakers, is a Maine girl—a resident of Bangor and niece of Congressman Boutelle of that State. She is enamored of the stage, but sensibly begins at the foot of the ladder. Later in the season she will be given a good part in the repertoire of the Merriemakers. Miss Veazin is an heiress, and yet modestly chooses the chorus to make her professional debut.

—An organization known as Fort's Opera company recently exploded in Scranton, Pa. The prima donnas silently stole away. Miss Kimball, of the Merriemakers, aided some of the company in reaching New York. Miss Kimball discovered a fine soprano—Rose Stewart—in the disbanded company, and engaged her for the Merriemakers. Miss Stewart has an Australian reputation in English and comic opera.

—Charles A. Miller, of Columbus, O., has assumed the management of the Lillian Russell Opera company, which reopened in Polly at St. Louis on Sunday night under flattering auspices. It was Miss Russell's first appearance in St. Louis. The new company includes Henri Laurent, Ellis Ryse, Al Henderson, Mr. Mackenzie, Lottie Crookshank and Fred. Solomon. The chorus numbers twenty-two. It is the intention to play the large cities only. Next week the company opens at Hooley's, Chicago.

—Rehearsals of Edmund E. Price's play, One of the Bravest, were begun on Tuesday last under the direction of Ben Teal. On the 14th the company will start out under the management of W. B. Henry, opening at Syracuse and then playing Lehnen's circuit, the first week stand being at Washington during the holidays. The company will include William Cronin, T. E. D. Frawley, J. L. Saphore, Miss Johnstone Bennett, Sybil Johnstone, William Swain, J. Wilkes, F. C. Colburn, Charles J. Campbell and Fanny Desmond.

—The Bohemian company returned to the city on Monday last, having closed their season for the time being, in Detroit, on Saturday last. "We will go out again within two weeks, said Charles E. Gayler to a MIRROR reporter, "and I wish you would distinctly state that the the play is far from being a failure, and that this return means nothing more than that it was business policy to take it away from a part of the country where there is no money for anybody. The organization in its entirety will be maintained, for I do not think I could get a better company."

—"So far this season," said J. H. Mack, manager of the Silver King company, to a MIRROR reporter, "our business, as compared with that of last year, has shown a decided improvement, although we have only been six or seven weeks on the road. At our last Thanksgiving Day matinee here, for instance, we had $1,145 in the house. Last Thursday afternoon the receipts were $1,359, and I won a suit of clothes from Mr. Miner. Mr. Miner had a number of offers from managers that made him think of organizing a No. 2 company, but the play is so strong in the larger cities that it was not thought advisable to do so."

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Water-Logged.

A SAILOR'S YARN, SPUN BY FRED. LYSTER.

Aloft—on the yard—where the wind blows hard,
The look-out, there stood he,
And he hailed the deck that a lonely wreck
Loomed broad upon our lee.
And the skipper cried, as o'er the side
He peered through the gath'ring dark,
"Keep her away! Slack sheets well! Belay,
We'll overhaul that barque."

Our ship sailed free o'er that lonely sea,
And we neared the barque apace,
Till on the deck of that rolling wreck
We saw a ghastly face.
With eyes that seemed as men have dreamed
In fever, to glow and glare
In wild unrest, as in awful quest
Of something—that was not there.

Forward and aft of that gruesome craft,
We saw gaunt shapes of men
Lie stiff and stark, and the falling dark
Closed round the ships—and then
We boarded the wreck, and along her deck
We crept in awesome fear,
For we thought 'twas the boat that must ever float,
Till the Doom, on the ocean drear.

Just at the break of the quarter-deck
We heard a feeble cry:
"Water! water! for Jesus' sake!
Water, or else we die!"
And a baby face, full of childish grace,
Though pale and worn and wan,
Like a bird from its nest, peeped out from the breast
Of a stalwart, starving man.

"'Tis the captain's child," came in accents wild
From that nurse so gaunt and grim,
And the baby cried, with eyes staring wide,
"Me so dirsty, papa." Dim
Grew our sight in the fading light;
To the boat we ran, and then,
With headlong haste, the can we placed
To the lips of the child and men.

The baby drank, and softly sank
In rosy slumbers light,
And drowsily said: "Now, me do to bed.
"Dood night, mamma, dood night."
And the whole ship's crew, save only two,
Who were gone ere help could come,
Arose from the dead, as of old 'tis said
Men have risen from the tomb.

And the waning life came with pain and strife
To their hearts; the dull eyes waxed bright,
And the sluggish blood waked its stagnant flood,
And the heavy limbs grew light.
But no mother mild on that slumbering child,
No father fond gazed more,
For they lay asleep on the lone, lone deep,
Far from the friendly shore.

With tender care, through the darkness there,
We lowered them to our boat.
Those men so wild and that sleeping child,
Wrapped warm in the coxswain's coat.
But the captain, near to his wife so dear,
Lay stark upon the deck,
And we dared not stay, one prayer to say,
On that sinking, settling wreck.

Back to our ship, with hurried dip
Of oars, we pulled amain,
And the ghastly deck of that lonely wreck
None shall ever see again.
For, with one wild surge, 'mid the wailing dirge
Of the night winds rising fast—
A roll, and a lunge, and a headlong plunge—
She sank to her rest—at last.

How a Sonata was Written.

"I hate the world, and I hate myself. Nobody cares for me. I have genius, and yet am treated like an idiot. I have a heart, and no object to love. Would to Heaven all were over and forever! Would I were lying tranquilly at the bottom of yonder river! There are moments when it is with difficulty I can resist the temptation of throwing myself there." Such were the desponding words of the great composer as he sat shivering with cold in the window of his humble attic, over a little stall in Roman's Place, in his native city. Even the luxury of a candle was denied him, but he sat where Nature's broad luminary illuminated his classical brow, which was partially concealed by his hand, as if in deep thought. Proscribed, through poverty's tyranny, the promenade by day, he went abroad by night, after the moon and stars came out, feeling that the world's criticism of his threadbare wardrobe would be less severe by their subdued light than in the broad glow of the sun.

While sitting in this position, brooding over the ills of life, a friend called and insisted upon taking him out for a walk, thinking to cheer him and make him forget his sorrows. While traversing a narrow street near Coblentz gate, he suddenly stopped and said to his companion: "Hist! What is that? It is my symphony in F, and how well it is played!"

The music came from a small, humble dwelling, and the instrument from which this plaintive melody issued was an old harpsichord, which in spite of its infirmities bespoke the taste and execution of the performer. When they reached the house Beethoven stood near the blinds and listened in rapt amazement. The music continued, every note of which was rendered with fidelity and the same tender expression. Then there was a sudden cessation and a deep sigh was heard, and a female voice saying, "I cannot go on, Frederick; I can go no further to-night." "Why, Beatrice?" said the young man addressed. "I do not know, Frederick, except that I feel so incapable of playing it worthily. It is so beautiful! Oh, what would I not give to be able to hear it played by some one who is capable of rendering it in all of its beauty." Again her fingers wandered over the keys in some of the most beautiful passages. Then she rose from the instrument saying sadly. "Oh, why should I think of things so much above my reach? It is useless." Beethoven could stand no more. In a moment his hand was upon the door-latch, and the next moment he was in the room, in which were two occupants, a young man seated at a shoe-bench mending a shoe and a graceful girl leaning against an old harpsichord, her blonde curls falling over her hands. "Pardon me," said Beethoven, now aware of his awkward position, "but I heard music and was tempted in. I am a musician." The sister blushed but the young shoemaker looked annoyed. "You were wishing to hear," continued Beethoven—"that is, you would like—in short, shall I play something for you?" The embarrassment was so obvious that his companion, the young lady and the shoemaker all smiled involuntarily. "Oh, thanks," said the latter, "but our instrument is so bad, and, besides, we have no music."

"No music!" said the astonished Beethoven. "How, then, does the young lady—" he stopped and colored deeply, for just then she of whom he was speaking, turned her sweet, expressive face toward him, and he discovered that she was blind. "I beg pardon," said he, "but I had not observed before; you play, then, entirely from memory?" "Entirely," was the answer. "Where, then, did you hear the music that you were just playing if you attend no concerts?" "I heard it from a lady who was our neighbor at Brouhl last Summer. She left her windows open, and I would walk under them to hear the wond-rful music." "And is this all the music that you have ever heard?" he questioned. "All, except that which I have heard on the streets," she replied. Beethoven made no reply, but seating himself at the harpsichord his fingers began running over the chords, and the old instrument responded to his touch as if inspired. Such energy, such passionate tenderness, such gradation of melody and modulation were never before heard. The brother and sister were spellbound; the latter, with her head bent toward the player and her hand pressed against her heart lest its beating might disturb the magic sweetness of those wonderful tones. Suddenly the wick of the only candle flickered and fell into the socket. The musician ceased playing and soon fell into a reverie, his hands resting on his knees and his head upon his breast. The window was pushed open and the room flooded with moonlight until it was almost as bright as it was before. Beethoven remained in his meditative mood some time. At last the young shoemaker approached him and in a respectful voice said, "Wonderful man, who are you?" The artist raised his head and looked at him as if he did not comprehend his meaning. Then the question was repeated, when the great composer, with a sweet smile, turning toward the instrument, said, "Listen." He then played the first measure of the symphony which had attracted him to the house. A cry of joy escaped the listeners. They recognized the great master, and exclaiming, "You are Beethoven!" covered his hands with kisses and tears. He rose to depart, but they besought and prayed for "only one more piece."

He took his seat again at the instrument. The moonlight streamed in the window over him and the instrument. "I am going to improvise a sonata to the moonlight," he said, laughingly. He remained quiet a few moments; then his hands sought the keys, and he commenced in a low, plaintive strain. This delicious overture was followed by a spirited morceau, suggestive of a fairy dance upon the greensward. "Then came a rapid agitato finale—a vague, instinctive terror, which bore us on shining wings, then left us silent and amazed." "Good evening," said the great master as he finished, and hastening from the house, he went straight to his little attic, and wrote out the score of "The Moonlight Sonata," which has added such glory to his name, and which is heard wherever good music has its devotees. With the sonata came the silver lining to his cloud of destiny, and the great composer soon transferred his piano and books from the humble attic to a chateau on Rhine street of his native city. Although prosperity shone upon him, the fates were against him, for, when about thirty-five years old, while upon the opera of Leonora, known in English as Fidelio, he was attacked with deafness. The malady began gradually, but soon his hearing was entirely destroyed. Strange was it, that a man whose life was one continuous psalm of beauty, should have been deprived of the pleasure of hearing those melodies which filled the world so full of light and love. His last words were, "I shall hear in Heaven."

At the Box-office.

Noontime in the outer lobby of an extremely modern theatre. Oaken walls half hidden with heavy tapestries and punctured with a superfluity of windows scintillating in stained-glass. Box-office arrangement glittering with monstrous jewels, and framing in polished brass the head and shoulders of a cherubic-visaged young man. Mild blue eyes and pearly teeth blend with the rich surroundings. He is doing nothing to stir the voluptuous silence, simply dreamily gazing into the dim outer light. The street door swings noiselessly and lets in, with a gust of cool air, a young woman. She stands irresolutely upon the door-mat, and paws daintily at it with a five-inch shoe; draws from her right hand her glove, and glides toward the box-office window, her brass-tipped French heels clicking on the glistening tiles. Young man has pursued the course of events, and during the interim has indulged in nervous coughs, and rubbed the gloss off his nose with his forefinger. A little pink thing rests on the plan of the house at the fourth row on the aisle seat.

"I would like those two seats right there!"

It sounded like a dove cooing, but it was the girl talking. Young man fixes one mild blue eye on her countenance long enough to observe its velvet-like beauty, at the same time examining the symmetry of the snowflake hand resting on the theatre plan. There is a waver in his voice when he speaks.

"For what evening might you wish those seats?"

"Why, for to-night, to be sure."

"Well that is really very unfortunate. I have not those particular seats left."

"You haven't? Oh, what a shame! Well, give me two in the next row."

"It pains me to say that I have none in the next row."

"What? Why, how horrid!" The cloud which overspreads her features goes to the heart of the young man and makes him feel real tender toward her.

"It is most sad," he replies. "You see, we are running very fair now. But here are two seats in the fourteenth row, and I can assure you they are very good. See the entire stage. Bright, sparkling play, you know. Nothing dim. Then, these are aisle seats. Uninterrupted view. You will really be most fortunate to secure them. There won't be a seat in the house to be had to-night for love or money."

She pouts most bewitchingly: "Ah, yes; but the fine bits, you know. At that distance one would have to constantly use the glass, and that is so tiresome to the arm." Here she gives him a little smile, that nearly reels him off his chair, as she adds appealingly, "Isn't it, now? However," she goes on, drawing a pathetic sigh, "you force me to take those, but I know Clarence will be dreadfully disappointed."

The mild, azure eyes of the young man rest upon her face as his hands busy themselves in placing the tickets in an envelope. He concentrates all the magnetism he posesses in the gaze, and his heart gives a little jump when he sees the warm blood suffuse her cheeks, and the heavy lashes sweep downward, from timid consciousness. Her little teeth are pressing her nether lip tightly as she takes from him the envelope, and when the tips of their fingers meet she gives a little start and laughs nervously. He pities Clarence. She inserts the tickets into a plush purse and draws from it at the same time an extremely light-weight card, which she places before the young man and silently glances up at him. The card reads:

TILLIE SWEETLET.
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The silence is sickening. The quivering of the young man's nostrils creates the only noticeable movement on the dead air. When the young girl speaks the voice has lost none of its musical sweetness, yet it falls on the young man's ear with the harshness of a rag-and-bottle collector's.

"You pass the 'perfesh,' of course?"

A steely glint has taken the place of the tender beam in the mild blue eyes, and he bends forward until the young girl feels his hot breath upon her cheek. His voice has the ring of a counterfeit fifty-cent piece as he says without a single regret:

"Young woman, you are very fly. But the fourteenth row is not good enough for you; so I will take those tickets back. Thanks. Now, if you come around in about nineteen weeks to a Wednesday matinee, I may be sufficiently recovered to pass you into the gallery. Good morning. Look out for that door. It has a muscular spring, and if you are not alert it will fetch you a clip on the back of your neck which will give you the diphtheria. I thought so. Very few people in this world as small as that door."

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"An audience which filled every seat, with one hundred standing, witnessed Mugwumps, Saturday evening, at the Bangor Opera House. This piece is one of the kind which is constantly growing in popularity on the American stage, although it differs from most of the others from the fact that it has the semblance of a plot. Since it was played in Portland the entire first act has been changed, and now, with the exception of one or two features, which might perhaps be altered to advantage, it is a strong one. The fun is entirely new and original with the members of this company. During the first act Miss Wiley sang "Home, Sweet Home" in a magnificent manner, and a very hearty encore greeted the effort. The quartets and solos were also enthusiastically received.

"Mr. Golden added much during the evening to the reputation which he has already gained here as a fine comedian. His characterization of the country editor, the Japanese statue and the clerk in the tea store were each marked by a vein of quaint humor and a happy conception of the character portrayed.

"Miss Wiley's acting was of the same order that has made her a favorite wherever she has appeared. Mr. James B. Mackie, as Pie, was unusually good. He was very agile and added much to the presentation.

"The scenic effects were of were of a very high order, the tea store interior being one of the best scenes which has been shown on the Opera House stage for a long time.

GRAND OPERA HOUSE, CINCINNATI, WEEK OF DEC. 14.

P. S. Owing to a conflict as to the right to the title CHESTNUTS, under which this play was originally produced, the name has been changed to MUGWUMPS.

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